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Zagreb - Cultural Kapital of Europe 3000

is a collaboration platform created as a joint project of the **Center for Drama Art, Multimedia Institute, Platforma 9/81** and **What, How and for Whom**. The project takes place in the framework of **relations. relations** is a project initiated by **Kulturstiftung des Bundes, Federal Cultural Foundation, Germany**. **Cultural Kapital** will foster those collaborations - both between the project initiators and the local and international initiatives - that will address changes in the social conditions of cultural production, develop the structural position of independent culture and question the dominant regimes of representing culture. Until 2005, **Cultural Kapital** is planned to include conferences, art festivals, exhibitions, workshops, lectures, presentations, publications, media productions, etc. An important part of the project will be cultural policy activities directed towards reforming the institutional setting of independent culture - increasing its influence and strengthening its resources.

Zagreb - Kulturni kapital Evrope 3000

je platforma za suradnju nastala kao zajednički projekt **Centra za dramsku umjetnost, Multimedijalnog instituta, Platforma 9/81** i udruge za vizualnu kulturu **što, kako i za koga/WWF**. Zagreb kulturni kapital Evrope 3000 se odvija u okviru projekta **relations**. Projekt **relations** inicirala je njemačka **Savezna zaklada za kulturu**. Kulturni kapital će razvijati one suradnje - kako među nositeljima tako s lokalnim i internacionalnim inicijativama - koje tematiziraju promjene društvenih uvjeta kulturne proizvodnje, razvijaju strukturni položaj nezavisne kulture i preispituju dominantne režime reprezentiranja kulture. Do 2005. u sklopu Kulturnog kapitala planirane su konferencije, umjetnički festivali, izložbe, radionice, predavanja, publikacije, medijske produkcije i dr. Važan dio projekta bit će aktivnosti iz kulturne politike usmjerene na reforme institucionalnog okvira nezavisne kulture - povećavanje njenog utjecaja i jačanje njenih resursa.



Zagreb - Cultural Kapital of Europe 3000
takes place in the framework of **relations**

relations is a project initiated by **Kulturstiftung des Bundes (Federal Cultural Foundation, Germany)**
www.projekt-relations.de

common productive force

common experiences,

common being

common movement

Making life common

of the common, modes

common name

common organizes

the crisis of the common

approach to the common

common horizon.

common expression.

progress of the common,

expression of the common.

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Otpor ideologije - Politička filozofija u doba informacija i globalnih mreža

Alexander Bard i Jan Söderqvist

Prevod: Irena Krcic



Izvadak iz predstojeće knjige "Globalni imperij" švedskih filozofa Alexandra Barda i Jana Söderqvista koja će biti objavljena na engleskom jeziku u jesen 2004. Bard & Söderqvist također su autori "Neklasike" koju je na hrvatskom objavio Differa 2003. Zaštićeno autorskim pravima 2004. Alexander Bard & Jan Söderqvist.

Koncept pogleda na svijet sadržava mnogo više od samog manje ili više ispravnog razumijevanja trenutnog stanja društva. On također sadržava dijelom nesvjesnu i često izgubljenu, no ipak prepoznatljivu, ideju povijesti i sila koje je pokreću. Zato što je naš svijet ono što smo se dogovorili da bismo ređi da jest, novi model definicije implikta sasvim novi svijet. Iz perspektive nove paradigme stari aksiomi su odjednom prikazani kao ideološka konstrukcija karakteristična za svoje razdoblje. Tako da ovo nije pitanje preokretanja jedne ili dvije epizode iz povijesti u svjetlu nekoliko novih činjenica, već pitanje novog vrednovanja samih osnova povijesti. Mi pismo novu metapovijest.

S drugom poviješću, svijet postaje drugi svijet. Posljedica toga, paradigmatički pomak od kapitalizma prema informacionizmu, neodvojivo je važan uz dramatična promjena u našem razumijevanju povijesti. Preusudna ideja kapitalizma, povijest razmatrana isključivo kroz pojmove ekonomije a Karlom Marxom kao njegovim najvažnijim eksponentom, utemeljena na ideji društvenog razvoja koji je u konačnici određen materijalnom proizvodnjom, polako je ali sigurno potkopana. Važan faktor ovog procesa je razmatranje, komad po komad, transcedentalizacije povijesti koju je Marx naslijedio od Hegela, a do kojeg dolazi uslijed perspektivizma koji se razvio tijekom dvadesetog stoljeća. Nova matrica tumačenja se polako pojavljuje nad bezosložnom masom informacija i ima da reduktivnima posljedica.

Najvažnije promjene u našem pogledu na prošlost postaje odra u središnjem temelju kapitalizma i početnoj točki njegova ekskluzivnog pogleda na čovječanstvo - nedjeljom i izvornom pojedincu - koji je rastavljen i zamijenjen beskrajinim uzročno-posljedičnim nizovima i povatnim sklopovima. Naš pogled na ljudsko tijelo se mijenja, postaje deindividualiziran, postaje jedna u nizu varijabli u beskrajinom jednadžbama povijesti.

Promjene našeg genetskog koda tijekom kratke povijesti čovječanstva su zanemarive, pogotovo u usporedbi s tehnološkim razvojem. Stoga sve veća sličnost društva nije rezultat toga da ljudsko biće postaje sve inteligentniji, već činjenica da naš okoliš postaje sve inteligentniji. Iz informacionističke perspektive, pokretačka sila povijesti tako nije ni genetska niti ideološka, niti ne bilo koji način "duhovna". Društveni razvoj je naprotiv pitanje komunikacije, odnosno pitanje informacionjske tehnologije.

Moć je nadopun uviđaj sociometrijski, a ne ekonomski - ekonomska je bila samo tijekom kapitalističke epohe, kada je monetarna ekonomija bila pokretačka sila, jer je moć poprimila karakter ekonomske sociometrije - što znači da je materijalna proizvodnja tek sekundarne prirode.

Okolnosti dijela karte koje treba odigrati na najbolji mogući način. Način na koji ih odigramo postupno utječe na okolnost, no nješto na način, ili u mjeri, naše namjene. Faktor koji čine trenutna tehnološki slobodna forma hvata osnovne predujete raspodjele moći, statusa i identiteta. Svaka promjena znači da

Jedni jefto probat neubit drugih. Ovo može sugerirati da je svijest beskraja zero-sum igra, no iz razloga što se nova pridobivena informacija prevlađuje nad ranije pridobivenima, postoji model, smjer prema uvijek višem stupnju društvene i tehnološke slobodnosti, što čini mogućim sve sofisticiranije non-zero-sum igre.

Ukoliko žele opstati, vrijednosti informacionističkog društva moraju se doimati vjerodostojno čak i uz računanje i duboku svijest o tome da nemaju osnove u tradicionalnoj metafizici. Bog je uistinu mitovi, a prirodni viđe nije u ranju dijelovi kao što je koja vrsta morališnog autoriteta ili jamca kakvih prava. Nova vrijednosti informacionizma moraju uslužiti potrebu za istinskim razumijevanjem uvjeta postojanja, a ne biti podređena osobnim potrebama i maštanjem onih koji imaju moć. U dobu koje karakterizira masovna intelektualnost, moć se mora činiti korisnom i živu kako bi zadržala svoj dugoročan kredibilitet. To znači da će ekapišistički utopizam koji je činio osnovu kapitalističke estetske supredicologije morati biti zamjenjen radikalnim pragmatizmom u vjeru moći.

Povjerenici informacionističkog društva prvenstveno se zanimaju za tehnologiju i njezinu interakciju s ostalim društvenim čimbenicima. Svjesno koristeći iječ tehnologija umjesto njezih tehnika: potonja može zadržati svoje izvorno starogrčko značenje koje se odnosi na zanate i graditeljstvo. Tehnika predstavlja različite metode korištenja mehaničkih instrumenata koje čovječanstvo poznaje, čija svrha je prođuti i reformirati naša vlastita tijela i njihove funkcije. Tehnika tako predstavlja neku vrstu maline, dok je tehnologija fizički i sociološki koncept koji opisuje strukture koje nastaju na osnovi velikih skupina djelotvornih tehnika, te više od svega, mnogobrojne vidove odnosa između ovih skupina i čovječanstva. Prema ovoj definiciji je tehnologija općenito, a informacijska tehnologija posebno, upravo ono što nadopunjuje karakteristika društvo, te ono što u krajnjem njezi određuje način raspodjele moći i proizvodnje identiteta.

Povjete naposljku pokazuje da istinski revolucionarne tehnološke inovacije - mehaniki sat, tekarski stroj i sl. - imaju svoje vlastite, prirodne planove koji se utjelbljavaju u velikoj mjeri razliku od onih koje su njihovi stvoritelji zamislili ili se nadali. Tehnologiju na ovom stupnju moći nije moguće ostaljeno kontrolirati. Nije slučaj, kao što to njeni optimisti tvrde, da su ove skupine tehnika naučnim alati čiji upotrebu određuju ljudska bića.

Da upotrijebimo tehnologiju Nelsa Postmana, tehnologija i sama igra s kartama koje drži u ruci; ona određuje okvir onoga što se može činiti i misliti. Slobodna volja, ako o njoj možemo govoriti, strogo je ograničena darim tehnološkim okvirom. Zbog toga može doći do zapliva lijevo ili desno od kamena, no ne može isplivati iz ovog akvarija. Ovo ne znači da je nebitno plivati i ona lijevo ili desno od kamena. No, krajnje je neproduktivno prevarati se da akvarij ne postoji.

Ako je uistinu tehnologija ta koja određuje podjelu moći i proizvodnju identiteta, tada ovo ima jame posljedice na naše viđenje povijesti. To na primjer znači da događaji koje tradicionalno prepoznajemo kao velike povijesne revolucije nisu istinski revolucionarni. Francuskoj revoluciji 1790-ih, uzmimo je za primjer, moramo naravno priznati određeni stupanj značaja - ne samo simbolički, već i iz praktičnih razloga - no njezin odjek se odigrao u okviru tehnologije tekarskog stroja bez kojeg bi revolucija sama bila nezamisliva, a time bi nezamisliva poterala i pokretačka sila filozofije Prosvjetiteljstva, kao i veći napredak i industrijalizacija koji su uslijedili. Tako se informacionistički povjerenici samo usput bavi spektakularnim događajima velikog simboličkog značenja: revolucijama, pobunama i proklamacijama. Umjesto toga, fokus pažnje je na apstraktnim poljima koja okružuju rebore na mjestima pomaka u pravednici, u nadobijeljima koja su često kaotična i dvostruka u kojima jedna dominantna informacijska tehnologija biva poteko napuštena i zamjenjena drugom.

Jednostavno, nepotvorenju revoluciju možemo reći u uvođenju i uporabi nove informacijske tehnologije čiji se plan polako pretapa u čitavu kulturu. Događaji koji su tijekom epohe kapitalizma osjecali kao revolucije - manje ili više našina promjena razuma, ali i bez javnih smeknuća - u ovom novom svijetu izgledaju kao spektakularni izrod agresije nabijeni simbolizmom, te su samo logičke posljedice prihodne istinske revolucije. Uvjeti koji određuju provođenje moći kao posljedice dominantne tehnologije - tekarskog stroja, izmjeni su simbolički i lažljivo na javnoj pozornici, no prava revolucija nastupila je davno prije toga. No teatralnost i simboličnost su prikladni polomi točka romanizirane ideologije koja je od ključnog značaja za vlastitu sliku kapitalističkog doba. Pisana povijest je pridavala veliki značaj ovoj vrsti teatra, ali on podržava sustav i nema moć dorođenja u pitanje darim predajama, i akademske birokracije uvođenja i politički kontroli i parlamentarna ograničavaju se na simbolički nabijene pseudoprobleme unutar dvorca jedne te iste supredicologije.

Tranzicija iz feudalnog u kapitalistički sustav tako nije pitanje nekog ideološkog probaja niti povijesno determinirane tranzicije prema višem stupnju civilizacijske zrelosti. Ona je prije ekološka promjena, posljedica tekarskog stroja: ova nazgled nevinu inovaciju značila je promjenu cijelog ljudskog ekosustava i životnih uvjeta. Velike informacije su se mogle širiti većom brzinom i u velikom broju izdanja, a to je značilo poneti vrijednost plemenitosti, što je krenulo novi virtualni svijet: javni prostor. Čak i ako je virtualni svijet javnog prostora u obliku dnevnih listova, časopisa i knjiga bio relativno primitivan oblik jednodimenzionalne komunikacije, pogotovo u usporedbi s današnjom globalnom i neposrednom interaktivnošću, njegova pojava u hodnicima moći značila je gubitak crkvenog monopola na pogled na svijet, abdikaciju monarhije iz svijeta politike, te pritisak na aristokraciju koja se morala odreći ekonomske i vojne snage.

Jednom kad se kugla zakotrljala, nije ju se moglo zaustaviti: struktura moći koja je potkivala na nikopionom jeziku i mitologiji koja je kružila oko transcendentne Vječnosti bila je prijelazna uzmanuš pred



novim strukturami modi temeljeno na povećanoj širenju informacija u obliku prvih masovnih medija te mitologiji koja je zamjenila vječnost transcendentnim napretkom kao svrhom i smislom postojanja. Teologiju je zamijenilo istovjetno razumu, a pleničke trule su izgubile značaj u trenutku kada je bogatstvo postalo prava mjera društvenog statusa. Prosvjetiteljstvo, veliki projekt kapitalizma, ponosno humanizam sa svojom postojanom vjroom u kartezijanski subjekt, započelo je dometu metafizičkog, što je imalo pomalo paradoksalan ishod jer je razum zauzimao mjesto u životu na kojem se prethodno nalazio nerazum. Kada stare predrasude budu pometene u stranu, vjeru će zamijeniti znanje, a znanost će osigurati odgovore na sva pitanja čovječanstva o svrhi života.

Problem je u tome da su znanost i njena priroda stalno revidirane te zato svaku istinu možemo smatrati prolaznom. U odzvenu službeno sankcioniranog nerazuma, temelji na kojima su stajale vrijednosti društvenog konteksta postali su zloglasno nestabilni, što postaje ironično uzmetno i u obzir da je socijalna teorija bazirana na navirom maštanju o stabilnom i usmrtavanom stanju normalnosti. Cjelovit Pojedinac, odnosno nedjeljivo ego, postavljen je poput početno napomene sjajne u aniditima ovog nemirnog mora, kao neograničeni vadar komplikacija, no racionalne mašine - ljudskog tijela. Subjekt je dobio zadatke realizirati sve svoje prirodne kvalitete i sposobnosti u stalnoj borbi prema svjetom Napretku.

Promjena paradigme uvijek se sobom povlači i novu upotrebu jezika, te nov vokabular. Novi fenomeni zamjenjuju novu terminologiju, a istovremeno stari pojmovi preuzimaju nova značenja. Ova oblikuje integrirani dio pogleda na svijet koji se razvija u skladu s materijalnim promjenama koje slijede dominantnu tehnologiju i interese koje predstavlja nova mod. Riječi kao "istina" i "stvarnost", "znanje" i "znanost" dobivaju nova značenja, te preuzimaju, bar jednim dijelom, nove funkcije. Ovo se naravno odnosi na tranziciju prema informacionizmu.

Stara značenja riječi "totalizam" i "kapitalizam" enkapsulirana su u novim značenjima. Pojmovi su inkorporirani u vječni sofisticirani filozofski sistem ponavljanja i razlikovanja te u ovom novom kontekstu preuzimaju nove funkcije.

U ljudskom društvu Bog je bio stvarnost, život je bio obilješan stalnom misli i pripreman za nebesko kraljevstvo koje se smjelo onkraj života. Uz promjenu paradigme i industrijalizaciju, ove koncepte i ideje zamijenio je Projekt Moderne koji se usredotočio na stalnu ekspanziju i promjenu najbolje unutar okvira društva nacionalne države. Utopija je urušena u materijalni svijet, no smještena je uvijek van doseg, u bljesnuto budućnost koju možemo dosegnuti samo uz ogroman napor i na osobnom i na političkom planu. Vječnost više nije vjerodostojan koncept, ali Napredak izvorno funkcionira kao nadomjestak, unatoč činjenici da su mu obrisi najzanimljiviji na način koji nije karakterističan za kapitalizam. Naravno, Napredak nije njezin, ali nikada nije bilo moguće odrediti kada je oti ustranu dosegnut. On je uvijek izmišao sve dalje. A to ga je, naravno, činilo funkcionalnim; otkrivenje obećanja moralo je biti moguće ogledati nedodoljivo. Posljedica je bila ta da je klasa u čijim je rukama bila mod mogla ponuditi nagradu za poslušnost i vjernost radi, bez da je to imalo košta.

Istina i značenje više nisu određivani izvama, već iznutra. Utopija je ljeno apavala u samoj siri Pojedina, u ljudskoj prirodi, te je postala dužnost svakog pojedinca da se "realizira" energično ispoljavajući svoj potencijal i sposobnosti do njihova maksimuma kako bi postigao maksimalnu moguću korist. Osobno je postalo političko, a sve detaljnije regulacija je internalizirana. Od svakoga se očekivalo da bude trišao vlastite snage i pokorav vlastitog morala, a tu je svaki pojedinac odmah povezan s drugima. Tako je u početku, mišljeno da je čovjek nastao prema Božjem liku, a kada to više nije bilo dovoljno uvjerljivo, Čovjek je lansirao kao model za čovječanstvo. Bili dobro ljudsko biće značilo je trati se biti savršeno. Ljudsko biće, ovo je bila krajnja istina i smisao života. Sve je predodređeno i vođeno bejnim ishodom. Pojedinac je imao dužne opojne igrati po strogim pravilima ili zanemariti svoj potencijal, te tako biti izopćen mašinerijom društva.

Humanistički model mišljenja valjem je dijelom temeljen na Newtonovoj fizici koja ga je podržava, na modelu svijeta koji možemo povezati sa mehaničkim satom, neproturječnim i neprekidnim hodom stroja u kojem se svaki zubac kreće strogo u skladu s pravilima i pažljivo koordiniranoj sugli s drugim dijelovima mašinerije. Ulogu ljudskog bića u tom sistemu možemo usporediti s kukulicom u satu: poslušno se pokoravati pravilima i veselo zapjevati u pravilnim razmacima. Istovremeno, u kapitalističkom sustavu opijerom napretkom i jedinom za prosperitetom postoji još velebnija vrtja za utopijskog Čovjeka. Ona obuhvaća akademsko znanje i ideju enciklopedije: riječ čje grčka etimologija, *enkyclica* = cikličnost + *paideia* = obrazovanje, sugeriše sveobuhvatno znanje koje oblikuje puni krug. Nastojalo se sakupiti i usložiti ispoljujući količinu znanja kako bi se nastojali vječni principi koji rukovode prirodom, te kreirao potpuni model svijeta u umu racionalnih ljudskih bića. Ideal tradicionalne znanosti konvencionalno oblikuje dio sustava koliranja kapitalističke mitologije. Ovo je u strogoj suprotnosti s etimološkim znanostima koje se razvija u doba informacionizma, čiji fokus je na procesima i kreativnoj problematiki, a ne na opsjednutosti kapitalističke znanosti potvrđenim pretpostavkama.

U obzoru odzvuca Boga. Povijest sama preuzima duhovnu dimenziju: ona postaje sveta priča o tome kako se čovječanstvo oplemenilo i tako uspjelo na svoje zakonito mjesto ravnopravnog inženjera prirode. Podjarni prirodu, i tome još i svoju vlastitu, postala je povijesna dužnost čovječanstva. Ljudska bića to još nisu, već moraju upotrijebiti vlastitu snagu da bi to postala. Povijest je tako prevarena u krasnij sučelju pred kojim odgovorjaju i pojedinac i društvo u cjelini. Posljedica je toga da Bog nije nastao, već je samo promijenio svoju ime i vratilo se u punoj snazi u obliku kartezijanskog subjekta. Kada anjetismo ovaj atomizirani ego u društveni kontekst, postaje nam jasno kako se oblikuje buržoaski ideal gradanstva: tri-

jesto, racionalno i pouzdano. Kartezijanski subjekt je koncept koji je uspjeh u aneni mima. "Darwin" bio skoro bezazalan, no koncept sam bio je vrlo prikladan životu u sve više urbaniziranom svijetu, gdje je došlo do rasta stonizacije i individualne izolacije u skladu s ponosom nacizma. No, s druge strane, iz perspektive današnje netokracije u razvoju, kartezijanski subjekt jednako je bizan kao što su uvijek bili subjekti Adam i Eva.

Kohedoni, individualni subjekti - suveren u odnosu spram tijela i okoliša - zamijenio je monoteističkog boga kao temelja društvenih metafizika, a tako i kao gorivo proizvodnje identiteta. Paradoxično, cijel se racionalistički model oslanjao na ovom dijelom, empirijskom i - iz racionalističke perspektive - sasvim neutemeljenom nagađanju, unatoč napornom pokušu, mislično i naprobnjno skriviti ego u tijelu nikada nije prenašano, a namirno da ga je bilo nužno sakriti pod svaku cijenu. Kartezijanski subjekt je tako ustignut, uspravo zbog svoje središnje uloge u strukturi moći, do statusa transcendentizirajućeg aksioma izvan svakog propitivanja. Diktaturu teologije zamijenila je diktatura znanstvene istine, unatoč tome što je potonja u svojoj osnovi jednako neznanstvena, ako ne i više. Ključno pitanje koje se ovdje javlja jest pitanje je načina na koji će korepondirajuća promjena biti sagledana u skladu sa tranzicijom našeg oca iz kapitalizma u informacionizam. Što se dešava ispod površine, u kolektivnoj podsvijesti? Kako ekološke promjene utječu na naš pogled na svijet, a time i na naš svijet? I koje će biti političke posljedice toga? Na ta pitanja možemo odgovoriti samo amehoičkim iskapanjima po ruševinama kapitalizma.

Burdoska demokracija bila je prijelazna ponudi više različitih ideologija koje su predstavljale različite poli-



tičke stranke. U redovitim razmrcima biraču je ponuđeno na izbor nekoliko različitih alternativa. Stranka X će smanjiti poreze za nekoliko postotaka, a stranka Y će sačuvati trenutnu razinu oporezivanja, dok stranka Z možda ima drugačiji stav. U osnovi su ipak ove ideologije samo varijacije jedne preusodne ideje Države kao jedine legitimne instance moći: statizam, ideja koju je sankcionirala metafizička kapitalizma i tako stvorila humanizmi. Prema ovoj ideji, Država utjelovljuje svoju volju naroda na isti način kao što je oduvijek predstavljala interese Boga na Zemlji u feudalnom dobu. Do neke mjere je ideologija u mlađim demokracijama prepoznata u pojedinu stranku i društvenom krugu, a to je značilo da su politički izbori često bili pitanje kruga, odnosno klase koja će preuzeti kontrolu nad državom i zaštititi vlastite interese. No kako je prosperitet jačao i zahvaćao različite klase, one su postale slične, te su, u svim bitnim aspektima, djelile iste interese: niži sloj je postajao tek toliko da ne predstavlja bitnu prijetnju, a to je značilo potpisano odumiranje klase borbe.

Različite ideologije su se stapile tako da ih više nije moguće razpaznati, zajednička statistička supradicologija postala je voljivom, a stranke su prijelazne posvećiv se raspirivanju zamašnih i simboličnih pseudokonflikata kako bi nastavile privlačiti pažnju i kako bi prikile činjenicu da su u osnovi sve dio jednog ideološkog kanala. Politika je medijalizirana i intimizirana. Kako više nema izvornih alternativa među kojima bi birao, Narod više ne postoji kako bi manifestirao volju Naroda. Preostao je samo pažljivo režiran kazališni komad u kojem se ledeno biraču pojavljuje u djelovima u kojima nema dijaloga. Ne trenuadnje da su binici izgubili interes i u velikom broju izgubili se biračima. S vremenom su promatrači tog procesa počeli govoriti o smrti ideologija.

Kriza demokracije je također kriza statizma. Interaktivnost na globalnoj razini slabi državi i demokraciju u više vidova (kao što smo detaljno proučili u Netokraciji). Rezultat toga je da sve više pitanja izmiče iz državne razine, a demokracija je potkopana kada se političari doimaju poput nemoćnih, nekih lutaka u rukama dobro organiziranih interesnih skupina. Netokracija ima poteškoća pronaći razloge na osnovu kojih bi se uključila u ovaj zastajale oblik politike. A konzumirajuć uvijek može naš ubudućiji oblik zabave u širokom rasponu jednodimenzionalne komunikacije medija usmjerenih prema podkile.

Kriza demokracija skrivena je i za čitav transcendentniog romantizma. Čim su zapadni interesi ugroženi bilo gdje na kugli zemaljskoj, Demokracija izluku i veličaju kao apsolutnu nužnost. U propagandi je Demokracija predstavljena kao jedini zamislivi jamac i slobode i prosperiteta, a jedina moguća alternativa se još uvijek odaje stikom transke diktature okružene bodljivom žicom, kao da je nacionalna država nastala prema kapitalističkom kalupu bila, jednom zauvijek, najbolja od svih mogućnosti, a ne protivod određenih povijesnih, te kasnije, tehnoloških uvjeta. No, sve više ljudi primjećuje da samovoljajući marketing političke klase nacionalne države i njena trgovljava borbe da očuva sustav nemaju nikakav kreditibilitet.

Pluralizma u razvoju još nema posebno jasne oblike. Još nije razvila politička i filozofske koncepte koji su joj potrebni da bi dominirala političkom arenom u kojoj se krajolik mijenja vrlo brzo. No, to je samo pitanje vremena. Interaktivne medijske tehnologije pogone političku kulturu u kojoj se demokracija rasпада, a pluralizma postao gura svoju nogu kroz otkrivena vrata. U trenutku kada geografski cortan prostor više nije relevantan, a ljudi ostavljaju virtualne zajednice bez obzira na nacionalne granice, burdoska ili demokracija ili nacionalni zakoni doimaju poput isoprijanih pojava. A kada kartezijanski subjekt i samostvarajući pojedinac više ne budu ni privlačni ni vjerodostojni, Čovjeka da na njezinu najvišeg ideala zamjeniti s Mreža. Ovo će bit posljednji čavao u lijevu humanizmu i mi ćemo moći krenuti dalje.

Etatskalna misao se osvrta na netačnoshesko međupostanjanje i razliku. Prerjevanje na društvene strukturu to znači da etatskalni zagovornj savjetuju Među u obliku beskonahne, kreahive pefje kao samu osnovu metafizike bez koje ne može ni informacionizam. U ovom se smislu netakovi doima poput same personifikacije Nietzscheovog nadčovjaka, jer on sam kreira svoje vrijednosti u sudanji s imanentnom raznoshu, privremeno kroz aktivno umetavanje, a ne pasivno zaustavljanje predodređenog mu nješta u nemogućoj vječnosti nješnjih. Otični nihilizam koji karakterizira postmoderu tako će na prubolu informacionizma zamjeniti afirmativni nihilizam netakrskih doista. Nimalo nali postmodernizma, netakovi su se jednom izazvje pomnili s napadom projekta moderne te ga smatraju povjeranom nužoshu, a ne promatranjem. Čak smatraju njegovo zaključenje savršenom prigodom da sami otkuju, umjesto da su ograničeni na reagiranje. Stiglo je vrijeme da netakovi provedu svoj vlastiti nietzscheanski vershuh.

Legitimne ideologije kapitalizma uzdijle su se na suvinitu sveobuhvatnog etatskama i kolektivnih interesnih skupina koje su se pojavile u društvu. No čak su i izričito antietatske ideologije kao što su anarhizam, anarhosindikalizam ili objektivistički liberalizam morale odigrati važnu ulogu. Naravno, morale su biti isključive iz svih oblika vlasti, no oblikovale su slikovite elemente demonologije sustava i svojom ulogom teatralne, ali u stvarnosti bezopasne prijetnje ocratile su podršku demokraciji i kolektivnom identitetu nacionalne države. Činjenica je da svako društvo proizvodi demonologije upravo iz svih razloga. Kao i biološki organizam, iako dijelom iz drugih razloga, društvene strukture imaju granicu koja definiira koji oblik hvata do kolektivne istoshu ono što isključuje. Korištanje iscrpne definicije identiteta same strukture bilo bi izvanredno zahtjevno u smislu vremena i resursa, mnogo je ekonomičnije pozicionirati strukturu u odnosu prema jednom broju stanašnih odabiranih kontrasta. Ovakvo, negativno definirani identitet vrlo je otporan na napad i usporedno neosjetljiv na kritiku izvna. Najefekasnija proizvodnja identiteta tako je oblik perziranja na dodatnoj vrijednosti odabranih demona. Kapitalizam je do savršenstva razvio demonološki metodu. Hegelova dijalektika metafizika koja se sve više doma intelektualnim razlom ove paradigme, čak uzdiže demonološku metodu na status objektivne istine o postojanju samom.

Zbog toga što je etatsizam bio vrhovna politička ideologija kapitalizma, sve vrste antietatskih pokreta dobile su vodeće uloge u demonologiji. Ovi pokreti su po svojoj definiciji antidemokratski, društveno subverzivni i teroristički proci. No, najvažnije je to da su njihove ambicije bile sasvim nerealistične jer su im prognoze ispostavlje povezane s okolnostima vladanja. Umaloć tome, stanašni identitet demonizirao statusa autokrata pokazao se neodoljivim izazvom mnogima, i ništa manjem broju nanih akademika koji su si mogli pružiti poigravanje sa statusom opasnih izdajnika klase bez da su ikada bili priprani isključiti svoje mjesto u društvenoj hierarhiji. Demonološki kompleks osiguro je daljnje jačanje države, srednji sić je dobio materijal za prepiravanje uz većere u obliku vlastita skandaloznog ponašanja.

Jasan pokazatelj krize kapitalističke paradigme bio je gubitak snage antietatske demonologije: demoni koji su nekada bili tako strahini prikrasni su u medijstima pop-kulturu. Zahvaljujući punk kulturi 1970-ih anarhizni su postali još jedan Dinejev lik u nizu. Anarhiju više nismo percipirali kao prijetnju demokraciji srednje klase, oni je svedena na još jednu etiketu kojom se moćni kreatori mogu poigravati. Ova eksploatacija demona samog sustava kreiranošno se može doimati kao njegova pobjeda, a time i dokaz neodoljivosti sustava, no one u bih razotkriva oblik spoznog samouništenja zbog brzog gubitka vrijednosti društveno povezujućih simbola sustava što vodi prema imploziji proizvodnje identiteta. Konsumirajući ono što francuski filozof Georges Bataille naziva "sveto", ono što oblikuje samu etž i najbitniji dio ovog vlastitog konceptualnog svijeta, kasno-kapitalistički rad predsjedja nad svojim vlastitom smrti. U trenutku kada se osjeća apokaliptičnost ocrtaavanja vjerodostojne demonologije, čime je štito svoj identitet, kapitalizam je otklao put već vitalnom informacionizmu. Budućost je u zavrtini bitku ulia bez ozušja, bez načina da pruži otpot.

Svo staro oruđe pretvorilo se u kibice kuriozitetu koje ne možemo više ni spomenuti bez ironije. Smrt ideologije tako je postala činjenica. Implozija kapitalizma potrudnja dramatičan pad vrijednosti nacionalne države, najvažniji koncept kreiranja identiteta s kojim paradigme nespoide. Nacionalna država nekada je predstavljala hibrid između mita nacije - romantične ideje usjedačene kulture izgrađene na zajedničkome jeziku i štorima, zajedničkoj povijesti i zajedničkoj tradiciji - te konceptu države - legitimnom zastupniku kolektivnog subjekta. Ova ideološka fikcija vođena je iz sasvim stvarne prijestolnice kapitala, a mi koristimo riječ kapitalizam upravo u ovom temeljnom smislu: kolektivni subjekt, sa sjedištem u prijestolnici koji su podrijetni teritorij koji je okružuje, te ostali teritoriji, sve kako bi se utvrdilo njegova nezastita potreba za radnom snagom i sirovinama u vječnoj utroci sa drugim prijestolnicama.

Kolektivni subjekt proizveo je ogromnu količinu ideologija kako bi podržao kapitalistički sustav. Kao što je ljudski sustav trebao Vraga i njegove zlovoljne izazove, tako je Nacionalna Država bila priprana proizvesti opasnu demonološku galeriju zlikovaca koja je uključivala i unutarnje i vanjske neprijatelje, sve kako bi održale svoju funkciju njegovavšice identiteta. Upravo tom ulogom Nacionalna Država više nije u stanju rukovoditi u naše doba, a to postaje obito kada se danas vrlo mali broj visoko industrijaliziranih nacija, ako ih uopće ima, spremno krenuti u smrt zbog nečeg tako zastajaleg kao što je nacionalni identitet. Jedina preživjela superista, SAD, šalje kopirane snage koje se sastoje od profesionalnih vojnika samo u ekstremnim situacijama, a inače se u održavanju svojih ciljeva ograničava na visokotehnološki ratovanje iz zraka vođeno iz udaljenih izvornika.

Na gubitak svakog vojnika se u domovini gledalo vrlo kritički. Dan klasičnog ratovanja između nacionalnih država su tako otkojani. Vojni sukobi budućnosti će poprimiti oblik civilnih ili gerilskih ratova u okviru globalnog sustava. U konstrukciji mita kolektivnog subjekta njegova vlastita odalnost se predstavlja kao

proždri i sužnoina odričnina u matirnoj projekti ljudi u kojima je riječ. No ova ozbiljnost je u celosti ovisna o snazi vanjske prijetnje koju se kreće iz ovih ili onih razloga. Tako demonologija zahtijeva ključnu ulogu u ovom kontekstu. Na isti način na koji roditelj i njegovo rano, bolno odsustvo stvaraju centrist djeteta u Lacanovoj psihanalizi, tako je i vanjska prijetnja, stvarna ili fiktivna, polazič identitetu društva više od kakvih unutarnjih kvaliteta. Mitologija koja okružuje utopiski projekt – porijeklo ljudi, njihova kultura, njihova sudbina – svakako je važna komponenta, no njena osnovna funkcija je kozmetička: karminirati veliku omu rupu u središtu projekta, te prikriti činjenicu da je cijela mašinerija zasadena na grubom sustavu podjele moći i statusa. Razlog je u tome što niti jedan subjekt, pojedinačan ili kolektivni, ne može preživjeti i zadržati svoju koheziju bez stalnog jačanja demonologije.

Ovu vezu između projekta i demonologije ne smije se nazvati ili priznati, njihov odnos se naprotiv mora predstavljati kao djelatnička opozicija. Točno funkcioniranje ovog procesa možemo proučiti na primjeru nacističke relativno mladih i heterogenih nacija kao što su SAD i Indija u kojima je kolektivni subjekt o kojem govornici pronašli svoj izborni oblik u opozicijskoj kolonijalizaciji i povećanju. Kako bi mentalna dekolonizacija Sjeverne Amerike i Indije uspjela, bila je nužna retroaktivna demonizacija britanskih kolonizatora. Neprijateljske ideologije najbolje funkcioniraju kao vanjski demoni ukoliko su njihovi predstavnici tako prepoznatljivi, a njihove će namjere prepoznati u nacističkim i zbrašujućim stvarima njihovih klica. Zato je sovjetski život postao feliet, dok je njemački život pod Nacistima pretevor u komunista. Tako je nacistički postao kapitalistički ekvivalent feudalne vjere u vraga, te uvijek nužan sastojak svih oblika nacionalizma.

S druge strane je povezanost između nacije i države rezultirala u demonologiji izgrađenoj na vesti konzervativnosti i entitativnosti, egzističnom kolektu koji je upravo zbog svoje egzističnosti postao obješen među pripadnicima zapadne akademske klase kad god im je bilo potrebno udaljiti se od malo građanskog nacionalizma koji se na prijelazu prošlog stoljeća sve više bogatiji i širi. Pritsak između srednjeg sloja uključujući u poslovni svijet, čije vrijednosti su bile u skladu mitološkim nacionalne države, i već etabliranog obrazovanog srednjeg sloja čije su vrijednosti već počele gravitirati dalje od te iste demonologije nacionalne države, doveo je tijekom vremena do situacije gdje se svaki gerijski pokret u zemljama Trećeg svijeta može osloniti na bar jednu utjecajnu utru na svakom europskom i sjevernoameričkom sveučilištu.

Ova igra uloga tijekom burnih dana kasnog kapitalizma rezultirala je pojavom anarhističarske protudemonologije koje je, zahvaljujući konačnoj pobjedi buržoaske demokracije nad njenim rivalima, označena ne vulgariziranim hegeljanskom konceptu kraja povijesti. Demonizirana sigurnost njihovih protivnika u pojednu općala je njihov kolektivni identitet autopsija koji su si sami pripisali. Taj status autopsije je ipak bio u potpunosti fiktivan, a to je potvrđeno u trenutku kada su snage tržišta kojemu su se tako žestoko protivili, progutale satonske socijaliste, da bi se oni zatim mogli iznova pojaviti u obliku privremeno prirođenih i pomodnih takozvanih postkolonijalnih marksista. Ovaj proces je jednom zauvijek pokazao mjeru u kojoj je marksizam uvijek bio integralnim dijelom kapitalističkog sustava i nije nikada sadržavao neposrednu kritiku sustava koja bi bila u skladu s frazološkim radikalizmom njegove vlastite propagande.

S obzirom da je buržoazija bila dominantna klasa tijekom kapitalizma, bila je i sociometrijski ideal prema kojem su sve ostale skupine mjerene, ili su se same odmičevale. Liberalizam, nacionalna politička ideologija, izdanak je buržoaskog humanizma. Teorija kraja povijesti je istinita u smislu da su sve druge ideologije s vremenom uvojene u buržoaski humanizam u skladu s postepenom apsorpcijom cijelog društva u srednji sloj. Kraj povijesti i smrt ideologija su jedna te iste stvari. No, ova teorija nesavno vrijedi samo unutar okvira kojeg joj određuje paradigma. Kada se uslijed informacijsko-tehnoške revolucije promijene temeljni kulturni i ekonomski uvjeti, povijest će se ponovno pokrenuti. Rezultat toga bit će uvijek nužni za renesansu pojave ideologije.

Društvena sila prije ili kasnije nailazi na protuku. Buržoaski humanizam se tako susreo s nestajanjem, ali ipak ne u bespomoćnom feudalnom strukturu: mač u obliku plemenstva, država, monarhije, te opće reakcionarne ideologije konzervativizma, postfeudalnog humanizma. Kao rezultat blageglova u obliku tiskarskog stroja, granica plemenitosti se počela od razne tvorničke hale te je proizveden još jedan u nizu subjekata – nadrička klasa, a time i još jedna ideologija, socijarizam, odnošen proletarski humanizam. To su sve prsti iste ruke. Kada su njihove unutarnje radikale razvijene, a zahtjevi različitih interesnih skupina zadovoljeni u dugom roku redistribucijskih kompromisa – stalno posmatranje djeluje kroz svaku paradigmu u skladu s drugim

zakonom termodinamike – tada se različite ideologije evolviraju te se vremenom stapaju na svim razinama osim one sasvim formata.

Ovo je termodinamička smrt ideologija u kojoj je prestala ova izmjena energije jer više nema razlike u temperaturi. Sve što preostaje od nprave nakon ove žve smrti opći je oportunizam i zabava masovnih medija različite kvalitete, oblik simulirane politike. Izvedica za galerije koje otključuju u svoj svojoj većoj prizniti. Nietzsche je već krajem devetnaestog stoljeća predviđao da će demokracija s vremenom doći do svoj završnu fazu aparate. Činikom nihilista koji je djecom elite na vlasti ovo se stanje čini snimljenim završetkom povijesti, stanjem koje čini činiki nihilizam prijeko potrebnim za državu većnost. No, afirmativni nihilista mlada nihilistacije, razluka aparata prema oblicima i sadržaju demokracije signalizira mogućnost snimljen različitog političkog poretka, jednog koji uključuje nove igrače i pravila igre. To označava početak njihove priče.



Proizvodnja identiteta može postati stapotopnu konvenciju. Kako bi izbjegli nasjecajnost kojom više nismo u stanju rukovoditi te kako bi stvorili kolektivne koji su u stanju preživjeti u svim mrima. "Darwin", nužno je određena razina zacrkivanja i razmjene među različitim podskupinama. Manje pojave odsutnosti nekog identiteta su neizbježne u procjepima između različnih ideoloških kompleksa i razvika. Ove zapreknice prostora su tijekom ranijeg perioda kasnog kapitalizma nesvjesno i eksplicitno skupine intelektualaca koji su se našli u pozicionirali s onu stranu javnih prostora kapitalizma. Tako su klasne ideologije koje su stvarale pretnja u višemom kompleksiranosti raznim ekstremističkim pokretima koji su popunjavali društveni jaz oporbinjujući preostale društvene elemente. Ovi su se pokreti sa svom svojom agresivnošću usredotočili upravo protiv interesnih skupina koje su se borile za politički prostor i redistribuciju ekonomskih resursa, optužili ih da djeluju poput parazita na kolektivnom subjektu u svoju korist.

Status autokracije je izabran u sinističnoj želji za ostvarenjem cjelovitog i sveobuhvatnog društvenog kolektiva. Bez viševnog odobrenja, bez hijerarhije. To je zahtijevalo transcendentalizaciju kolektivnog subjekta na višem stupnju: sam proces transcendentalizacije trebao je prevrtati u sinistično mjesto proizvodnje identiteta. Vođa ljudi je morao stvoriti vlastitu povijest umjesto da se prepusti podčinjenosti ekonomskim silama. Pozitivna akcija u ime kolektiva je po svojoj definiciji bila moralna, a demokracija tek lažna buržoaska imitacija koja predstavlja izraz otpora razvoju. Prema ovom stajalištu, ljudi su mogli ostvariti svoj utopijski potencijal samo ukoliko je bio usmjeren uz pomoć boja. Utopija je bila pitanje postignuća i oskudice, a ne povijesna nužnost. Ova vrsta teogogranog političkog razmišljanja pokrenula je niz totalitarnih ideologija u zapadnim prostorima koji su preostali nakon nekih pragmatičnijih alternativa. Negujući ekstremne antagonizme među sobom, ovi pokreti su mogli likvidirati oprečne demone drugih.

Ekstremizam je u Njemačkoj, Rusiji i srednjoj Evropi bio u prednosti jer je relativno brojna i dobro obrazovana srednja sloj industrijskih zemalja na visokom stupnju razvoja bio onemogućen u višenju nekakvog političkog utjecaja onoliko dugo koliko je bilo moguće. Zbog kasnog razvoja unutar tih zemalja, planirao je, a ne buržoazija, bilo odgovorno za industrijalizaciju, a inkluzivna demokracija prema načelima one u zapadnoj Evropi i Sjevernoj Americi koju su u cijelosti karakterizirali buržoaski srednji sloj i njegove vrijednosti, nije imala velike šanse. Naprotiv, sve je više ljudi bilo privučeno totalitarnim i mitiziranim rješenjima političkih problema modi i identiteta. Nemogućnost postepene modi da rukovodi silama koje je oslobodila industrijalizacija rezultirala je stvaranjem velikih tenzija koje su se, u odsutnosti vjere u budućnost, iskazivale u obliku za jedan stupanj brutálnije političke paniranja.

Situaciju je dalje komplicirao kaos i obaj koji su se proširili srednjom i istočnom Europom nakon I. svjetskog rata, a koje ilustriraju revolucija u Rusiji i sporazum u Versaillesu, koji se pokazao preusudnim za Njemačku. Rezultat je grananje razvoja prema dva ekstremna pola, svaki ovisan od drugog i opajan drugim u demobilizirajućoj petli. Jedan pokret je uzdigao Narodu do statusa vodećeg principa i usmjerio svoju miznju prema pojedincu i svemu što bi se moglo doživjeti kao razvođivanje čiste esencije Naroda. Preusvrtiv vlast, ovaj pokret se je počeo panirno boriti kako bi iskorijenio interesne skupine u ime jedne romantizirane, zajedničke, nacionalne ideje (nazizam, fašizam, staljinizam). Potcrta za borbu protiv unutarnjih neprijatelja Naroda u obliku neposlušnih i egoističnih pojedinaca opravdala je postojanje opasnih skupinskih snaga koje su utvarale strah u kosti. Teor protiv vlastitih građana nacije uskoro se razvio u nešto što možemo nazvati nacionaliziranim industrijom; najstrašnija činjenica Auschwitza i gulaga nije izlaganje pogledu sve ljudske okrutnosti - svi smo u dubini tekako svjesni toga kroz vlastitu podvignost - već načina industrijaska djelotvornosti koju je djelotvorna jednosmjerna komunikacija bila u stanju proizvesti. To je bilo ekstatično stanje doba sljepice elektronike - radija i telefona.

Drugi pokret je stavio Pojedinca na mjesto svog najvišeg ideala, pojedinca koji je bio i razumnausvika djetu prirode u svoj svojoj prirodnoj dobroći, ali duboko prosvjetljen racionalist. No, tak se i ova hiperindividualistička teologija borila protiv interesnih skupina u sklopu kampanje protiv svih nali kolektivnog rešenja. Ova je hiperkategetički individualistički romantizam gledao na svaki oblik društvenog apozuma kao na nepopravljivu zločinu čim bi se pojavio pojedinac koji bi osjetio ograničenje vlastite slobode (anarhizam i anarhoidizam). Buržoaska demokracija bila je samo lažan proizvođač legitimiziranih neprirodnih države. No, odsutnost funkcionalnog pragmatizma je činila ovaj pokret politički impotentnim: on je uspio stvoriti značajnu i često nasilnu razinu političkog nameta, no on nikada i nigdje nije postao stalan faktor vlasti, a to je nitko zbog kojeg je, u sve većim razmacima između svojih ispada, većinom karakteriziran kao bezopasna skladnenska društvena igra nesvjesnih, kvadratičnih sanjara. Očje su ove varjante ekstremističke ideologije bile od samog početka osuđene na propast iz jednostavnog razloga jer sama zaslijepljena priroda njihovih programa nije imala mogućnosti povratiti se za prodrom kapitalističke paradigme koja je u samom svom temelju kontradiktorna, i rukovodila s njom. One nisu posjedovale potrebnu prirodnu fleksibilnost i nisu bile utemeljene na imanentnoj stvarnosti. Njihov cilj nije bio djelovati u stvarnosti koja ih okružuje, već stvoriti za sebe jednu savršenu novu stvarnost. One su bile totalitni obrasci nastalog feudalnog doba - Bog nije mrtav, samo je mrtvo ime njegovo, a tjele se i dalje nalazi u sredini ekstremizma; u slučaju Lenjina, Staljina i japanskih generala ono to doslovno i jest - tako da su sve te varjante uspijele samo u stvaranju velikih količina lažnog političkog romantizma i niskopaznih količina panjea.

Stojimo na pragu nove paradigme koju pogoni nova, dominantna informacijska tehnologija. Rast kapitalističkih ideologija je, u svim svojim bitnim aspektima, predvidiv kada ga promatramo u okviru prethodnih uspjeha. Pitanje je što možemo u tom smislu reći o informacijskomizmu, tj. koje obriše postu? mienističkog ideološkog kompleksa već možemo razaznati. Mrtve su ideologije - a ovo zaslužuje da se ponori - one koje su stvorene tijekom te prilagođene osobitim uvjetima kapitalizma. Nimalo ne iznenađuje



Članica da one stupaju u svoj broj ruku pod ruku u paradigmu dio koje su bile i dje interesne skupine su predstavljale. Ovu činjenicu ne treba uzeti kao izgovor kako bismo pomislili da će nova paradigma biti oslobođena od ideologije, naprotiv. Nova društvena struktura zahtijeva nove načine objašnjenja i nova politička ciljeva. Ove ideologije će nastati na polju koje se pojavljuje između etnističkih misli koje određuje tehnologija i novih interesnih skupina koje će se vremenom oblikovati prema stratifikaciji koja će također ovise o tehnologiji. Priznajemo, ovaj dug proces djelomične pratinde probuju novih tehnologija, on privodi se kraju tek dugo nakon njega. Ideološki je kritičizam dvadesetog stoljeća, a možda poteknut sve jačom medijacijskom društvu, donio velike štete humanizmu i sugerirao oblik posthumanističke misli.

No, ovaj ideološki kritičizam prije je bio antistički nego smetlički u svom odnosu prema prosvjetljenom racionalizmu i nije utemeljen niti u jednoj od interesnih skupina izvan sve izoliranih akademskih krugova. To je značilo da ideološki kritičizam, bez obzira na svoje divno bogatstvo ideja, nikada nije uspio izložiti vjerodostojnu ideološku alternativu. To namo mogli niti očekivati prije prijelaza stoljeća pristupi nije bilo moguće stati pregled nad doslom i posljedicama tehnološke transformacije. Političko/fizičko dvadesetog stoljeća necesarao je informacijsko-tehnološki pogled na svijet nužno za ostvarenje informacionističke misli.

Svako je vršenje moći osim neposrednog nasilja ili prijetnje neposrednim nasiljem ideološko. Svi koji se nalaze u poziciji moći moraju se moći pozvati na legitimnost koja je utemeljena na ideološkom sporazumu kako bi ih čula, inače jednostavno neće imati kakvu moć. Ideološki element u obliku eksplicitnih ili implicitnih sporazuma potječe sve važniji kako se sve više odmičemo od plemenskog društva utemeljenog na izravnoj upotrebi nasilja te razvijamo sve složenije mreže uzajamne ovisnosti. Konkretno je smrt ideologije krajem dvadesetog stoljeća rezultirala i u nominalnom i u stvarnom gubitku moći predstavnika buržoaske demokracije. Ideologije su izgubile moć privlačenja i velik broj blača je prekrilo srozajem i otkrenuo ledeni put. Moć je počela migrirati.



Kako društvena mreža postaju sve složenije, moć postaje sve više aspradna, raspodijeljena i transparentna, a to znači da ideološka struktura koja podržava moć postaje prieko potrebna. To je sve što je potrebno kako bi takozvana etiketa dosegla kritičnu točku sofistike i pozornosti [intentional] kako bi došlo do renesanse ideologije. Zato svim djeljama dajave slobodne od ideologije nedostaje uvjerljivosti. Čistotvorn ideologija bi zahtijevala rječko vjerodostojan povratak čistom pozitivizmu moć: anaga izabrati pravo. Postojeće potrebe za ideologijom tako će zasigurno biti ispunjene. Budućost u obliku stručne rasprave je preporučljiva jer bi prikrivene kontradikcije, kao što su na primjer tajni državni udari, mogle biti razotkrivene. Upravo je u trenutku prijetnje uvodne faze mogućnosti utjecanja najveća.



Tik pred prijelazom stoljeća, kao posljedica zaleta u ideološkom razvoju energije, došlo do pojave izvanrednih - iako tipičnih za promjenu paradigme - razlikih političkih paraliza i razlikih ekstravagančnih teorija vezane vezanih za globalizaciju, temu koja proteklih godina dominira političkom ekonomijom. No, političari koji insistiraju na nadi na razini nacionalne države kako bi spriječili moć na tradicionalan način šteti i sebi i članovima svoje klase. Nema zavarivanja koje će vratiti u igru pitanja koja su postavljena supranacionalnim organizacijama vezano uz sve manje bitne oblike njihovih regionalno-obojnih centromija. Uostalom, tržište uvijek može samo potrijeti iz transparentnosti i jernice, a to je dostižni razlog zbog kojeg je globalno koordinirana politika poželjna. Ideološku nalivnost u ovoj raspravi možemo smatrati izvanrednom u društvu u kojem je rasprostranjen uvjod u vrijednost ekakirajuće igre, pogotovo kada želja na politika ne donosi dobitak niti jednog od interesnih skupina osim relativno male skupine velikim dijelom subvencioniranih poljoprivrednika u visoko industrijaliziranim zemljama. Kada se stiča senzacija masovnih medija, postat će jasna mudrost Lenjinovog savjeta da funkcionalnom aktivizmu uvijek mora prethoditi dubok ideološki uvjod. Antiglobalistički pokret se pokazuje kao kontradiktoran jer je samo još jedan primjer sveopćuhatne kulturne globalizacije te da se kao takav, uz probu etnističke ideologije, prethodi u borbu za političku globalizaciju, ostvarenje globalne države i principa jedan čovjek jedan glas na globalnoj razini. Samo ovaj politički sustav koji je zasnovan na primjeni ovog principa ima kapacitet uspostaviti posljedice ekonomske globalizacije i tržišta na kojem jedan dolar znači jedan glas.

Članica da se akademici ulagaju političarima, koji se onda ulagaju tržištu, ukazuje da je nužna ravnoteža između razlikih polova unutar kapitalističke tropne strukture moći izgubljena, a to postaje i razlog i posljedica promjene paradigme koja je u tijeku. Nismo razloga očekivati izabavljenje u obliku novih načina razmišljanja koji bi nastali na tradicionalnim izvorima, bilo od strane akademika, bilo od strane političara, jer oni moraju izrati svoje stare povijesti, dok su akteri tržišta sasvim zaključeni održavanjem vijednosti donosa njihovih poslova. Panka koja je ponegdje vidljiva možda ima uzrok u maglovitom shvaćanju da je ono što je pomalo tajumitno nazvano krajem povijesti upravo kraj jedne određane povijesti, povijesti ene buržoaske moći.

Posljedica toga je oblikovanje zakopranog prostora koji mora biti ispunjen, rastuće potrebe za ispunjenjem, sve obajnje potpore za jasno formuliranom političkom filozofijom. Proizvodnja identiteta će uistinu početi kada se uspostave nove interesne skupine, a etnističko razmišljanje oboi pogled na svijet koji je još uvijek u svojoj inicijalnoj fazi razvoja. O pojedinim uvjetima se u ovom kontekstu još uvijek može raspravljati. Modifikacije varijacije starih procesa mišljenja jednostavno neće više biti djecom jer su izmijenjena iz ovisna zastajalište vjetoznost. Na, posebno je važni se temeljima, prekriveni suvi kamen, prekriveni svaki aspekt našeg mišljenja. Potrebna je i nova ontologija, sasvim novi način mišljenja vjerodostojan pod kritičkim pogledom očju aktera informacionizma.

The Renaissance of Ideology - Political Philosophy In The Age of Information and Global Networks

Alexander Bard and Jan Söderqvist

Except from the forthcoming book 'The Global Empire' by Swedish philosophers Alexander Bard & Jan Söderqvist, to be published in English in the fall of 2004. Bard & Söderqvist are also the authors of 'Netocracy', published in Croatian by Differo in 2003. Copyright 2004 Alexander Bard & Jan Söderqvist.

The concept of a worldview encompasses much more than just a more or less compact understanding of the current state of society. It also encompasses a partly unconscious and often disjoined, but nevertheless identifiable, idea of history and its driving forces. Because our world is what we have agreed to say that it is, a new pattern of definition implies an entirely new world. Old axioms are suddenly shown, from the perspective of the new paradigm, to be ideological constructions typical of the period. This is therefore not a question of altering one or two episodes in history in the light of a few new facts, but of re-evaluating the foundations of history itself. We are writing a new metahistory.

With a different history, the world becomes a different world. As a result, the current paradigm shifts from capitalism to informationalism is inextricably linked to a dramatic change in our understanding of the past. The overriding idea of capitalism, of history seen in purely economic terms - with Karl Marx as its foremost exponent - which is, in turn, founded upon the idea that social development is ultimately determined by material production, has slowly but surely been undermined. One contributing factor is that the transcendentalisation of history essential to this viewpoint, which Marx inherited from Hegel, has, piece by piece, been destroyed by the perspectivism that developed during the twentieth century. A new matrix of interpretation has begun to appear over the shapeless mass of information, which will have revolutionary consequences.

The most significant change in our view of the past is becoming apparent as the most central fundament of capitalism, and the starting point for its entire view of humanity - the indivisible and original individual - is dismantled and replaced by endless causality chains and feedback loops. Our view of the human body is changing, is being de-individualised, and is becoming one variable among others in the endlessly complex equations of history. Changes in our genetic make-up have been negligible throughout the short history of humanity, particularly in comparison with technological developments. The increasing complexity of society is, thus, not a result of human beings becoming gradually more intelligent, but should be seen as a result of our environment having become more intelligent. From an informationalist perspective, the driving force of history is therefore neither genetic nor ideological, nor in any way "spiritual". Social development is instead ultimately a question of communication, and therefore of information technology.

Power is ultimately always sociometric rather than economic - it has only been economic during the capitalist epoch, while monetary economics have been the driving force, because power has assumed the character of an economic accom-

pany - which means that material production is only of a secondary nature.

Circumstances deal a hand of cards which must be played as skillfully as possible. How we play them gradually affects circumstances, but seldom in the way, or to the extent, that we ourselves intend. The factors which make up the current technological complex form the basic preconditions for the distribution of power, status and identity. Each change means that some people gain at the expense of others. This might suggest that history is an endless zero-sum game, but, because newly gained information is constantly being superimposed upon earlier won information, there is a pattern, a direction towards an ever greater degree of social and technological complexity, making increasingly sophisticated non-zero-sum games possible.

The values of informational society must, if they are to endure, appear to be credible even against a widespread and profound awareness that they have no basis in traditional metaphysics. God really is dead, and nature can no longer function as any sort of moral authority or as a guarantor of any rights at all. Informationalism's new values must satisfy a longing for genuine understanding of the conditions of existence, and not primarily be subordinate to the self-interest and selfish thinking of those in power. In an age characterised by mass interactivity, power will have to make sacrifices in the short term in order to protect its long-term credibility. This means that the ecopost-utopianism that has formed the basis of capitalism's esthetic supraculture must be replaced by a radical pragmatism in the exercise of power.

The historians of informational society are primarily interested in technology and its interaction with other social factors. We use the word technology instead of technique consciously; the latter can retain its original Ancient Greek meaning relating to crafts and building construction. Technique represents humanity's various methods of using mechanical instruments to extend and refine our own bodies and their functions. Technique therefore represents a machine of some sort - whereas technology is a philosophical and sociological concept for the structures created by large clusters of functioning techniques, and, above all, for the multifaceted relations between these clusters and mankind. By this definition, technology in general, and information technology in particular, is what most profoundly characterises a society, and which ultimately determines how power is distributed and identity produced.

What history indisputably shows is that truly revolutionary technological innovations - the mechanical clock, the printing press, and so on - have their own, innate agendas which are generally very different to what their creators imagined or hoped. A technology with this degree of power

cannot be controlled to any serious extent. It is not the case, as naïve optimists claim, that these clusters of techniques are neutral tools whose use is determined by human beings.

Technology, to use Neil Postman's terminology, plays out its own hand: it determines the framework of what can be done and thought. In so far as we can speak of free will at all, it is strictly limited by the given technological frame. A godfish can choose to swim to the right or the left of a stone, but it cannot swim outside its bowl. This is not to suggest that it does not matter whether it swims to the right or the left of the stone. But pretending that the glass bowl does not exist is hardly productive.

If it really is technology that determines the division of power and identity production, then this clearly has crucial consequences for our view of history. It means, for instance, that it is not the events which are traditionally identified as the great revolutions in history that are truly revolutionary. The French Revolution of the 1790s, to take one example, must naturally be granted a certain degree of significance - not merely symbolically, but also for practical reasons - but its repercussions are entirely played out within the frame of printing-press technology, without which both the revolution itself, and its driving impetus of Enlightenment philosophy, as well as increased prosperity and the industrialisation that followed it, would have been unthinkable. Therefore the informationist historian deals with spectacular events of great symbolic significance largely in passing: wars, revolts and proclamations. Instead, attention is focussed on the abstract fields surrounding the bifurcations where paradigm shifts arise, the often chaotic periods and circumstances in which one dominant information technology is phased out and replaced by another.

Genuine revolution is, quite simply, to be found in the introduction and use of a new information technology, whose agenda gradually suffuses the entire culture. What were described as revolutions during the capitalist epoch - more or less violent regime changes, with or without public executions - appear in this new light as spectacular expressions of aggression, loaded with symbolism, which in turn are merely the logical consequence of a preceding genuine revolution. The conditions which determined the exercise of power as a consequence of a dominant technology, the printing press, were expressed, both symbolically and theatrically, on the public stage, but the real revolution had already taken place long before. But theatricality and symbolism were ideally suited to be the starting point for a romanticised ideology that was of vital importance for the self-image of the capitalist era. Written history attached great weight to this sort of theatre, because it essentially supported the system and was incapable of questioning the given preconditions. Both academic battles in universities and political conflicts in parliament confined themselves to symbolically loaded pseudo-problems within the frame of one and the same supradialogue.

The transition from feudalism to capitalism was consequently not a question of any sort of ide-

logical breakthrough, nor a historically determined transition to a higher state of civilisational maturity. Rather it was an ecological change that occurred as a result of the existence of the printing press: this apparently innocent innovation meant that humanity's whole ecosystem and life conditions were transformed. Important information could now be spread quickly and in great volumes, which in turn meant that literacy became increasingly more valuable and therefore more widespread, which, in turn, created a new virtual world: public space. Even if the virtual world of public space, in the form of daily newspapers, journals and books, was a comparatively primitive means of one-way communication, particularly when compared to today's global and immediate interactivity, its arrival in the corridors of power meant that the church lost its hold on the world-view, the monarchy had to abdicate from politics, and the aristocracy was forced to relinquish economic and military power.

Once the ball had started to roll, there was no stopping it: a power structure which rested upon hand-written language and a mythology that revolved around a transcendental Eternity was forced aside by a new power structure which was based upon the increased spread of information, in the form of the first mass media, and a mythology that replaced Eternity with transcendental Progress as the purpose and meaning of existence. Theology was replaced by the worship of reason, in the same way as the nobility's titles lost their value when wealth became the ultimate gauge of social status. Capitalism's great project of enlightenment, proud humanism with its steadfast belief in the Cartesian subject, occupied the metaphysical realm, which had the somewhat paradoxical result that reason also occupied the place in life previously taken by unreason. When the old superstitions were swept aside, faith would be replaced by knowledge, and science would provide the answers to all humanity's questions about the meaning of life.

The problem in this is that science is constantly being revised, as is its nature, and, as a result, every truth can only be regarded as provisional. In the absence of an officially sanctioned unreason, the foundations upon which the values of social construction rested were notoriously unstable, which is ironic given that social theory was based upon naïve wishful thinking about a stable and balanced state of normality. The intact individual, the literally indivisible ego, was installed as the hopefully immovable rock in this unquiet sea, as the unrestricted ruler of the complicated but rational machine that was the human body. The subject was given the task of raising all of his or her innate qualities and abilities, in an ongoing struggle towards sacrosanct Progress.

A paradigm shift always brings with it a new use of language and a new vocabulary. New phenomena require new terminology, at the same time as old terms acquire new meanings. This forms an integrated part of the worldview that develops in harmony with the material changes that follow the



dominant technology and the interests represented by the new power. Words like 'truth' and 'reality', 'knowledge' and 'science' are imbued with new meaning, and assume, at least in part, new functions. This also applies, of course, to the transition to informationalism.

The old meanings of the words 'feudalism' and 'capitalism' are encapsulated in new ones. The terms are incorporated into the eternalized philosophy's sophisticated system of repetition and difference, and assume new functions in this new context.

In feudal society, where God was a reality, life was largely characterised by the constant thought of, and constant preparations for, the heavenly kingdom that beckoned in the next life. With the paradigm shift and industrialism, these concepts and ideals were replaced by The Modern Project, which concentrated on continuous expansion and change for the better within the frame of the nation-state society. Utopia was brought down into the material world, but was placed always out of reach, in a glittering future which could only be realised by the most immense effort, on both the personal and the political plane. Banimity was no longer a credible concept, but Progress functioned excellently as a replacement, despite the fact that its contours were strikingly indistinct in a way that was otherwise uncharacteristic of capitalism. Of course, Progress could be measured, but it was never possible to determine when the goal had definitely been reached. It was always shifting further ahead. Which was, of course, what made it functional: the fulfilment of the promise had to be capable of being postponed indefinitely. As a result, the power-wielding class could offer a reward for obedience and diligence, without it ever actually costing anything.

Truth and meaning were no longer bestowed from outside, but from within. Utopia lay slumbering within the very core of the individual, in human nature, and it became the duty of everyone to 'realise themselves' by energetically testing their potential and their abilities to the utmost to produce the maximum possible benefit. The personal became political, and ever more detailed regulations were introduced. Everyone was expected to be the creator of their own happiness, and their own morality police, where the one was intimately linked to the other. So, to begin with, man was thought to have been created in the image of God, and, when that was no longer sufficiently persuasive, Man was launched as the model for mankind. Being a good human was to strive to be the perfect Human Being; this was the ultimate truth and meaning of life. Everything was predetermined and governed by the desired outcome. The individual's two options were either to play along according to strict rules, or to neglect his or her own potential and, as a result, be rejected by the machinery of society.

This humanistic pattern of thought was largely based upon, and reinforced by, Newtonian physics and a model of the world which could be likened to a mechanical clock, an unchanging

perpetual motion machine, where every cog moves strictly in accordance with the rules, and in carefully co-ordinated interplay with the other parts of the machinery. The role of the human being in the system can be compared to that of the cuckoo in a cuckoo-clock: to comply obediently with the rules and pick up at regular intervals with cheery exclamations. At the same time, within a capitalist system intoxicated by progress and the pursuit of prosperity, there was a considerably more grandiose vision for utopian Man. This encompassed academic knowledge itself and the idea of an encyclopaedia; a word whose Greek etymology, *enkyklios* = cyclical + *paideia* = education, suggests an all-encompassing knowledge which forms a complete circle. The ambition was to collect and combine an exhaustive amount of knowledge, to reveal the eternal principles that govern nature, and to create a complete model of the world within the brain of rational human beings. The ideal of traditional science consequently forms part of the circulation system of capitalist mythology. This is in sharp contrast to the eternalistic science developing under informationalism, the focus of which is on processes and creative problematics, rather than the obsession of capitalist science with confirmed suppositions.

In God's conspicuous absence, History itself assumed a spiritual dimension: it became the holy story of how mankind had ennobled itself and thereby ascended to its rightful place as nature's supreme engineer. To subjugate nature, its own included, was the historic duty of mankind. Human beings were not yet themselves, but must use their own power to become themselves. History was thereby transformed into the ultimate judge, before which both the individual and the whole of society could be held accountable. The consequence was that God did not disappear, but merely changed his name and returned with his powers intact in the form of the Cartesian subject. When we place this atomised ego in a social context, we see how the bourgeois ideal of citizenship takes shape: sober, rational and reliable. The Cartesian subject was therefore a concept whose success in the mega-Darwinian arena was almost total, but the concept was also extremely well suited to life in an increasingly urban landscape, where atomisation and individual isolation were steadily increasing in line with narcissism. For today's developing network, on the other hand, the Cartesian subject looks at least as bizarre as the concepts of Adam and Eve ever have.

The elusive, individual subject - sovereign in relation to both body and environment - replaced the monotheistic god as the fundament of social metaphysics, and therefore also as fuel for identity production. The entire rationalist model rested, paradoxically, on this wild, empirical and, from a rational point of view, entirely unfounded guess: despite much laborious searching, the ego's mystical and impenetrable hiding-place within the body was never found, which of course it was essential to conceal at all costs. The Cartesian subject was therefore elevated, precisely because of its central role in the power structure, to the

status of a transcendental axiom beyond all questioning. The dictatorship of theology was replaced by the dictatorship of scientific truth, despite the latter being fundamentally just as unscientific, if not more so. The relevant question that arises here is how the corresponding change will look in conjunction with our era's transition from capitalism to informationalism. What is going on under the surface, in the collective subconscious? How are ecological changes affecting our worldviews, and thereby our world? And what will the political consequences be? These questions can only be answered by an archaeological excavation in the ruins of capitalism.

Bourgeois democracy had to provide a number of different ideologies, represented by different political parties. At regular intervals the voter was given a choice between a number of different alternatives. Party X would lower taxes a couple of percent, whereas party Y would safeguard current levels of taxation, and party Z might have had another position. Basically, however, these ideologies were merely variants of one and the same overriding idea of the State as the only legitimate instance of power: statism, an idea which was in turn sanctioned by the metaphysics of capitalism: humanism. According to this idea, the State embodied the holy will of the people in the same way that the church had represented God's interests on Earth during the feudalistic era. To an extent, in young democracies an ideology was identifiable with a particular party and social group, which meant that political elections were often a question of which group, or class, would succeed in controlling the state and protect its own interests. But as prosperity increased and was distributed, the various classes became more similar and shared, in all important respects, the same interests; the lower-class was gentrified just enough so as not to constitute a disruptive threat, which meant that the class-struggle almost slowly expired.

The different ideologies melted together so as to be indistinguishable, the common statist/supraideology became more apparent, and the parties were forced to devote themselves to trying to feel negligible and symbolic pseudo-conflicts as best they could in an effort to continue attracting attention and conceal the fact that they basically belonged to an ideological cartel. Politics was mediated and ironised. Because there were no longer any genuine alternatives to choose from, the People no longer wanted to manifest the will of the People. All that was left was a carefully directed place of theatre, with a great herd of voters in the non-speaking parts. It is hardly surprising that the voters lost interest, and stayed away from polling stations in increasingly large numbers. Eventually observers of the process began to speak of the death of ideology. The crisis of democracy is also a crisis for statism. Interactivity on a global scale weakens both the state and democracy in several respects (as we examine in detail in Networkcity). As a result of more and more issues being moved from the



level of the state, democracy is also undermined when politicians appear as powerless, ignorant puppets in the hands of well-organised special-interest groups. The netocracy has great difficulty finding any reason to engage in this old, exhausted form of politics. And the consumerist can easily find more titillating entertainment in the immense array of one-way communication media that is aimed at the underclass.

Democracy's crisis is concealed behind a wall of transcendental romanticism. As soon as western interests are threatened anywhere in the world, Democracy is wheeled out and exalted as an absolute necessity, in the propaganda. Democracy is presented as the only imaginable guarantee of both freedom and prosperity, and the only possible alternative is still depicted as a tyrannical dictatorship surrounded by barbed wire, as if the national state in the capitalist mould was, once and for all, the best of all possible worlds, and not a product of certain historical, and ultimately technological, conditions. But to more and more people it is becoming increasingly apparent that the self-aggrandising marketing of the political class in the nation-state, and its stubborn fight to preserve the system, lack all credibility.

So far, the developing plurality does not have any particularly clear contours. It has not yet developed the political and philosophical concepts that are needed to dominate a political arena in which the scenery is changing rapidly. But it is merely a question of time. Interactive media-technologies are driving a political culture in which democracy is disintegrating and the plurality gaining a foothold in the cracks. When geographically delineated space is no longer relevant, and when people form virtual communities with no regard to national boundaries, bourgeois democracy and national legislation just look like exhausted phenomena. And when the Cartesian subject and the self-realising individual no longer appear to be either desirable or credible, Man will be replaced by the Network as the highest ideal. This will be the last nail in humanism's coffin, and we shall be able to move on.

Eternalistic thought is based upon the Nietzschean interplay between repetition and difference. Applied to social structures, this means that eternalism advocates the perfect Network in the form of an infinite, creative loop as the very basis of the metaphysics without which not even informationalism can manage. In this respect, the netocrat looks like the very personification of Nietzsche's superego, in so far as he himself creates his values in conjunction with immanent reality, primarily through active networking, instead of passively assuming his place in an enforced hierarchy of values. The cynical nihilism which characterised postmodernism will therefore be replaced at the breakthrough of informationalism by an affirmative nihilism with netocratic ideals. In contrast to postmodernists, netocrats have once and for all reconciled themselves to the collapse of the modern project, and regard it as a historical necessity rather than a failure. They even regard its conclusion as a perfect opportunity to act themselves, rather than merely reacting. The time

has come for the netocrats to carry out their own Nietzschean Versuch.

Capitalism's legitimate ideologies arose in the meeting between all-encompassing élitism and the collective interest groups which appeared in society. But even pronounced anti-étatist ideologies, such as anarchism, anarcho-syndicalism and objectivist libertarianism had important roles to play. Naturally they had to be excluded from all forms of power, but they formed pittoresque elements in the system's demology and strengthened, as a result of their role as theatrical but ultimately harmless threats, support for democracy and the nation-state's collective identity. It is a fact that every society produces a demology for the very purpose. As for every biological organism, but for partially different reasons, it is essential for social structures to have a boundary that defines what forms part of the collective by pointing out what is excluded. Creating an exclusive definition of the structure's own identity would be extremely demanding in terms of time and resources; it is considerably more economical to position the structure in relation to a number of strategically chosen contrasts. A negatively defined identity like this is also extremely resistant to attack and comparatively insensitive to external criticism. The most effective identity production is therefore a form of parasitism on the selected demons' attentional value. Capitalism developed the demological method to perfection. Hegel's dialectical metaphysics, which seems increasingly to have been the intellectual zenith of this paradigm, even elevates the demological method to the status of an objective truth about existence itself.

Because élitism was the supreme political ideology of capitalism, all sorts of anti-étatist movements were granted leading roles in the demology. These movements were, by definition, anti-democratic, socially subversive, and terrorist in nature. But most important was the fact that their ambitions were completely unrealistic, because their prognoses lacked all connection to the governing circumstances. Despite this, the strong identity of demonised outsider status proved a temptation to many, not least to the many naive academics who could afford to play at being dangerous class-traitors without ever having to risk their place in the social hierarchy. The demological complex ensured that the state was further strengthened, and the middle-classes were provided with material, in the form of their own scandalous behaviour, for piquant tales to relate at dinner parties.

One clear indication of the crisis of the capitalist paradigm was that the élitist demology eventually lost its potency; the demons that had once been so frightening were transformed into mediatised pop-culture. Thanks to the punk culture of the 1970s, the anarchist became yet another Disney character among countless others. Anarchy was no longer perceived as a threat to middle-class democracy, but was reduced to becoming yet another trademark for fashion

to play with. This exploitation of the system's own demons can, in the short term, be seen as a victory for this system, by which it proves itself invincible, but in actual fact it reveals a form of slow suicide, because the system's socially cohesive symbols quickly lose their value, leading to the implosion of identity production. By consuming what the French philosopher Georges Bataille calls 'the sacred', that which forms the very core and most essential part of its own conceptual world, the late-capitalist order presided over its own demise. When capitalism deprived itself of the capacity to maintain a credible demonology, and thus protect its own identity, it paved the way for an already vital informationism. The bourgeoisie went into the final battle without any weapons, and with no chance of offering resistance.

All the old weapons were now kitsch curiosities, incapable of mention without irony. The death of the ideologies was therefore a fact. The implosion of capitalism is confirmed by the dramatic fall in the stock of the nation-states, the paradigm's most important concept of identity creation. The nation-state once appeared as a hybrid between the myth of the nation - a romantic idea of a uniform culture built upon a common language and origins, a common history and common traditions - and the concept of the state - the legitimate representative of the collective subject. This ideological fiction was directed from a very real capital city, and it is in this fundamental sense that we use the word capitalism: a collective subject, with its base in the capital, which subordinates the surrounding territory and a number of other states in order to feed its insatiable hunger for labour and raw materials in a constant struggle with other competing capital cities.

As support for the capitalist system, the collective subject created great masses of ideology. Just as the feudal system needed the Devil and his calamitous temptations, so the Nation State was forced to produce a comprehensive demonological rogues' gallery of both internal and external enemies, in order to maintain its own identity-forming function. It is this central role which the Nation State has become incapable of managing in our era, which becomes apparent when we confirm that few, if any, of the highly industrialised nations are prepared to go risk death for something as obsolete as national identity any more. The only surviving superpower, the USA, sends its ground troops consisting of professional soldiers only in extreme instances, and otherwise restricts itself to highly technological warfare from the air and from far-flung outposts to achieve its goals.

The loss of any soldier is now regarded critically by opinion back home. The days of classic warfare between separate nation-states are therefore numbered. The military conflicts of the future will take the form of civil or guerrilla wars within the frame of a global system. In the myth-construction of the collective subject, its own reality is presented as natural and ordained by fate by the mystical origins of the people in question. But this myth is entirely dependent upon the potency of

the external threat that is conjured up for better or worse reasons. Thus the demonology occupies a key role in this context. In the same way that the parents and their early, painful absence foster a child's identity in Lacanian psychoanalysis, so it is the external threat, real or fictitious, which gives rise to a society's identity, rather than any internal qualities. The mythology surrounding the utopian project - the origins of the people, the people's culture, the people's fate - is admittedly also an important component, but its primary function is cosmetic: to camouflage the large black hole at the core of the project, and to conceal the fact that the whole apparatus is based upon a cross system for the division of power and status. Because no subject, either individual or collective, can survive and retain its cohesion without a constantly upgraded demonology.

This connection between project and demonology must not be revealed or admitted, relations must instead be presented as a dialectic opposition. Exactly how this process functions can be studied by looking at the creation of relatively young and heterogeneous nations like the USA and India, where the collective subject in question found its original form in opposition to the retreating colonial power. For the mental decolonisation of North America and India to succeed, a retroactive demonisation of the British colonisers was required. Hostile ideologies often function best as external demons if their representatives are easily recognisable, if their evil intentions can already be discerned in their strange and frightening facial features. This is why the Soviet Jew became a fascist, while the German Jew under the Nazis was reinvented as a communist. Thus racism became the capitalist equivalent of feudalism's faith in the devil, and an ever-necessary ingredient in all forms of nationalism.

The link between nation and state in turn resulted in a demonology built upon the connection between cosmopolitans and anti-staters, an exotic cocktail which, because of its exoticism, came to be cherished within the western academic class whenever it wanted to distance itself from the petit-bourgeois nationalism that was enriching itself and becoming ever more widespread at the turn of the last century. The tension between the middle-class engaged in business, whose values were in tune with the mythology of the nation-state, and the already established, educated middle-class, whose values were starting to gravitate against the same nation-state's demonology, led in time to a situation where every guerrilla-movement in the Third World could count on having at least one influential mouthpiece on every European and North American university campus.

This role-play resulted, in turn, during the hectic days of late-capitalism, in the establishment of an anarcho-liberal counter-demonology based upon the vulgarised Hegelian concept of the end of history, thanks to the final victory of bourgeois-democracy over all its rivals. Their opponents' demoralised certainty in victory

strengthened the cohesive identity of essentially self-assumed outsider status. This outsider status

was, however, entirely fictitious, as was confirmed when the champagne socialists in question were entirely subsumed by the market forces they had so vehemently opposed, only to reappear in the form of a temporarily-adjusted and fashionable so-called postcolonial Marxism. The process made it clear, once and for all, how Marxism had always been an integrated part of the capitalist system, and had never entailed any genuine system-criticism to match the philosophical radicalism of its own propaganda.

Since the bourgeoisie was the dominant class during capitalism, it was also the axiomatic ideal against which all other groups were measured, or measured themselves. Its political ideology, liberalism, was an offshoot of bourgeois humanism. The theory of the end of history is true in so far as all other ideologies have eventually been subsumed into this bourgeois humanism in line with the gradual absorption of the whole of society into the middle-class. The end of history and the death of ideologies are one and the same thing. But this theory, naturally, is only valid within the frame permitted by the paradigm. When the fundamental cultural and economic conditions are changed as a result of an information-technological revolution, history will once again be in motion. And, as a result, the necessary conditions for a renaissance of ideology arise.

A social force sooner or later always meets a counter-force. Bourgeois humanism was consequently met with a dwindling but not entirely powerless feudal power structure in the form of the aristocracy, the church, the monarchy and a generally reactionary ideology: conservatism, a post-feudal humanism. As a result of the blessings of the printing-press, levels of literacy eventually reaching the factory-floor, yet another collective subject was produced, the working-class, and yet another ideology, socialism, or proletarian humanism. These were all fingers of the same hand. When their internal differences had been sorted out and the demands of the different interest groups had been met through a long line of redistributive compromises - a continuous adjustment is carried on throughout every paradigm in accordance with the second law of thermodynamics - then the different ideologies are revised and eventually fused together on all planes bar the purely formal.

This is the thermodynamic death of ideologies, where all energy transference has ceased because there are no longer any differences in temperature. All that remains of the political debate after this living death is general opportunism and mass-medial entertainment of varying quality, a form of simulated politics, a performance to galleries that echo ever louder. Nietzsche predicted as early as the late 1800s that democracy would eventually reach a final phase of rapidly escalating apathy. For the cynical nihilists of the elite in power, this state appears to be a happy end to history, a state which thereby makes cynical nihilism indispensable for all eternity. But for the affirmative nihilists of the young

heterotopy, the growing difficulty towards the forms and content of democracy signal an opening for an entirely different political order, with new players and game-rules. It means the beginning of their story.

Identity production can never achieve 100% coverage. In order to avoid unmanageable fragmentation, and to create collectives capable of surviving in the meme-Darwinian arena, a certain level of rounding off and nose-trading between different sub-groups is necessary. In the gaps between the various ideological complexes and classes, small pockets of identitylessness inevitably appear. These vacuums were occupied and exploited during the early period of late-capitalism by the groups of intellectuals who had found themselves, or positioned themselves, beyond the public spaces of capitalism. The increasingly top-driven class-ideologies were therefore gradually complemented by various extremist movements which filled the social gaps by absorbing the social elements that were left over. These movements directed their efforts with increasing aggression against the very interest groups that were fighting for political space and economic redistribution, and accused them of being parasites on the collective subject for their own ends.

Outsider status was expressed in a burning desire for a complete and all-encompassing social collective. No leadership from above, no hierarchy! This required that the transcendentalisation of the collective subject be driven a stage further: the transcendentalisation process itself had to be turned into the central hub of identity production. The will of the people had to create its own history; instead of resigning itself to subordination to economic forces. Positive action in the name of the collective was by definition moral, and democracy was merely a mercenary bourgeois institution which represented a bathosomic hindrance to development. The people could, according to this viewpoint, only realise its utopian potential if it was driven forward with the help of the whip. Utopia was a question of achievement and privation, not of historical necessity at all. This theologised political thinking fostered a succession of totalitarian ideologies in the vacuums left behind by the more pragmatic alternatives. By cultivating an extreme antagonism between themselves, these movements could also make use of one another as antithetical demons.

In Germany, Russia and Central Europe extremism was favoured by the fact that a relatively large and well-educated middle-class in these late-developed industrial nations had been held back from exerting any political influence as long as possible. As a result of the delayed development in these nations, it was the aristocracy rather than the bourgeoisie which had been responsible for their industrialisation, and the prospects for an inclusive democracy along the lines of the Western European or North American model, entirely characterised by a bourgeois middle-class and its values, looked anything but good. Instead, more and more people were attracted by totalitar-

ian and militaristic solutions to the political problem of power and identity. The inability of post-factual power to manage the forces which industrialisation had released created enormous tensions which, in the absence of a belief in the future, came to be expressed in a gradually more brutal political paranoia.

The situation was further complicated by the widespread chaos and desperation in Central and Eastern Europe after the First World War, exemplified by the Russian Revolution and the Versailles Treaty which proved so fateful for Germany. The result was a bifurcated development towards two extreme poles, each dependent upon and strengthened by the other in a demonological loop. One movement raised the People to the status of guiding principle, and directed its hatred towards the individual and everything that could be perceived as diluting the pure essence of the People. When it came to power this movement struggled fanatically to exterminate interest groups in the name of a single romanticised collectivism with a single common, national agenda (Nazism, fascism, Stalinism). A comprehensive and fear-inducing security force was justified by the necessity of suppressing the People's internal enemies in the form of disobedient and egoistical individuals. This terror against the nation's own citizens soon developed into what could almost be described as a nationalised industry; the most frightening thing about Auschwitz and the Gulag is not their exposure of human cruelty - we are all, deep down, all too well aware of that through our own subconscious - but the devastating industrial effectivity that effective one-way communication was capable of producing. This was the ecstatic golden age of blind electronics - radios and telephones.

The other movement had the individual as its highest ideal, an individual who was either a Rousseauian child of nature, bubbling with innate goodness, or a deeply enlightened rationalist. Even this hyper-individualistic ideology fought interest groups as part of its campaign against anything related to a collective solution. These hyper-Cartesian individualistic romanticisms regarded every form of social agreement as an unacceptable demand as soon as any single person felt that their freedom was restricted (janezism and anarcho-liberalism). Bourgeois democracy was merely a fraudulent producer of legitimacy for a repressive state. The absence of functional pragmatism, however, made this movement politically impotent: it succeeded in creating a considerable and often violent level of political unrest, but never became a permanent factor in power anywhere, which is why, between its increasingly rare outbursts, it was largely characterised as a harmless academic society game for unworried, quasi-radical dreamers. Both these variants of extremist ideology were doomed to fall from the outset, for the simple reason that the blinkered nature of their programmes lacked any capacity to connect with and manage the fundamentally contradictory nature of the capitalist paradigm. They did not have the innate flexibility required, and they were not rooted in immanent reality. Their objective was

not to function in the reality at hand, but to create an entirely new reality for themselves. They were theological remnants of a vanished feudal era - God is excluded in name only, while the corpse is actually placed at the centre of extremism; in the case of Lenin, Stalin and the Japanese generals, quite literally so - and they only succeeded in creating vast amounts of mendacious political rationalism and inexpressible amounts of suffering.

We are standing on the threshold of a new paradigm, driven by a new, dominant information technology. The growth of capitalist ideologies was, in all essential respects, predictable when viewed in terms of the prevailing conditions. The question now is what we can say in that respect about informationalism, how many of the contours of the post-humanist ideological complex can already be identified. The ideologies which have died - and this deserves to be repeated - are those which were created during, and adapted to, the specific conditions of capitalism. The fact that they are going to their grave together with the paradigm with which they were integrated, and whose interest groups they represented, is hardly surprising. This fact is, however, nothing to take as a pretext for saying that the new paradigm will be free of ideologies, but rather the reverse. New social structures demand new explanatory models and new political goals. These ideologies will be created in the field which arises between eternalistic thought, ultimately determined by technology, and the new interest groups which will gradually form as a result of the new stratification which will also ultimately depend on technology. Admittedly, this drawn-out process partly precedes the new technology's breakthrough, but it is only completed long afterwards.

The ideological criticism of the twentieth century, strongly inspired by the increasing medicalisation of society, inflicted severe damage on humanism, and therefore prefigured a form of post-humanist thought. However, this ideological criticism was antithetical rather than synthetic in its relation to enlightened rationalism, and it was not anchored in any interest group beyond increasingly isolated academic circles. This meant that ideological criticism, despite its brilliant wealth of ideas, never succeeded in presenting a credible ideological alternative. This could hardly have been expected either before the turn of the millennium: it was practically impossible to get an overview of the extent and consequences of the technological transformation. Twentieth-century political philosophy lacked the information-technological view of history necessary for informationalist thought.

All exercising of power, apart from direct violence or the threat of direct violence, is ideological. Everyone in power must be able to call upon a legitimacy that is based upon an ideological agreement if they are to have any hope of being heard, otherwise they will quite simply be powerless. The ideological element, in the form of explicit or implicit agreements, is becoming more important the further we move from a tribal society based upon the direct use of violence, and the more complex networks of mutual dependency we develop. Consequently, the death

of the ideologies at the end of the twentieth century resulted in both a normal and an actual loss of power for the representatives of bourgeois democracy. Ideologies lost their power of attraction, large numbers of voters broke the agreement and turned their backs on politics. Power began to migrate.

As social networks become increasingly sophisticated, power becomes more abstract, distributed and transparent, which means that the ideological structure which supports power is becoming indispensable. All that is required is for the interactive culture's so-called etiquette to reach the critical point of sophistication and attentionism where the renaissance of ideology can take off. So all ideas about an ideologically bereft state lack all credibility. An absence of ideology would require a scarcely plausible return to pure power-politicism; might is right. The existing need for ideology is therefore bound to be fulfilled.

Vigilance in the form of a qualified debate is to be recommended, because hidden contradictions, like hidden coup-attempts, would be brought into the open thereby. It is in the impressionable introductory phase that the possibilities of exerting any influence are at their greatest.

Immediately before the turn of the millennium, as a result of the stalled ideological development of energy, a remarkable - albeit typical of a paradigm shift - variety of different forms of political parody and diverse extravagant conspiracy theories arose around the issue of globalisation, the subject which has dominated political philosophy in recent years. However, those politicians who insist on performing on the nation-state level in order to exercise power in the traditional way are doing themselves and the members of their class a disservice. No amount of wistful thinking can restore the issues which have been raised to supranational organisations to their increasingly irrelevant forms of regionally-coloured ceremonies. Besides, the market always stands to gain from transparency and clarity, which is why a globally co-ordinated policy is desirable in this respect as well. Ideological naivety in the debate could be thought to be remarkable in a society where insight into the value of an escalating non-zero-sum game is widespread, particularly when the politics that is being desired does not benefit any interest groups apart from a small group of heavily subsidised farmers in the highly industrialised nations. Once the mass-media sensation value has died down, the realisation of the wisdom of Lenin's advice will grow, that functional activism must always be preceded by profound ideological insight. The anti-globalisation movement is revealed to be self-contradictory, by being yet another example of all-encompassing cultural globalisation, and will turn, as eternalistic ideology makes its breakthrough, into a fight for political globalisation, the realisation of the world-state and the principle of one man, one vote at the global level. Only a political system based upon the application of this principle has the capacity to balance the effects of economic globalisation and the market where one dollar equals one vote.

The fact that academics fawn on for politicians,

who in turn fawn on the markets, indicates that the necessary balance between the various poles in capitalism's tri-polar power structure has been lost, which in turn forms one reason for, and also a consequence of, the ongoing paradigm shift. We have no reason to expect deliverance in the form of any new thinking from the traditional sources, either from academics or politicians, because they have their old privileges to safeguard, while the actors within the market are fully occupied with maintaining the value of their companies' shares. The panic which is visible in some quarters that what has been somewhat triumphantly termed the end of history is actually just the end of a certain specific history, namely that of the bourgeois era of power.

Consequently a vacuum is forming, one which must be filled, a growing demand for fulfilment, an increasingly desperate need for a clearly formulated political philosophy. When the new interest groups have established themselves and eternalistic thinking has coloured the worldview which is still on the drawing board, then identity production will begin in earnest. Certain conditions are negotiable in this context. Modified variations of old thought processes will not do, because they are only valid within the frame of an obsolete worldview. No, it is necessary to go back to basics, to leave no stone unturned, to question every aspect of our thinking. A new ontology is also required, an entirely new way of thought, one which is credible in the critical eyes of the actors of informationalism.





Deutschland 2

In assemblies, speeches and debates, 600 members of parliament stand for their voters and represent the people. What happens if the voters disagree their politicians for a change? In May 2002, Rimini Protocoli za jedan dan prokockao cijelo predstavništvo u politici. U okviru festivala Theater der Welt protivničke ideje 200 građana Borna di opkoljavaju događanje tog dana u berlinskom Bundestagu: svaki sudionik preuzima ulogu jednog zastupnika. Oporci "gurnu" svoj suprotac se sufrinju uzbje iz Berlina te ih građani Borna reproduciraju kao simultani prijevodi (jakubajući i potpisanje, pisanje i pjevanje, samo 90) se prijevodi u "Deutschland 2" ne sastoji u promjeni jake nego u zamjeni carstva.

(Foto: Thilo Reut)

Deutschland 2

In German parliament, in speeches, appointments and debates, 600 members of parliament stand for their voters and represent the people. What happens if the voters disagree their politicians for a change? In May 2002, Rimini Protocoli turns the representation relation in politics upside down for a day. For Theater der Welt, they invite over 200 citizens of Bonn to copy the session that is taking place in Berlin parliament: every participant takes the role of one politician. The speeches of the "protagonists" are transmitted live from Berlin, prompted through earphones and translated simultaneously by citizens of Bonn - including the in-between questions, voting, and applause - only in "Deutschland 2" the translation does not consist of language exchange, but in an exchange from one body to another.

(Foto: Thilo Reut)



Sonde Hannover

Koliko sumirano zvuči naugovor koji se čuo kroz usmjerene mikrofone? Koliko je prilagođavanje potrebno da se ne izgubi a još? Za festival Theaterformen Rimini Protocoli u lipnju 2002. odjed na svijet kat mikrofona. Četdesetak posjetitelja "Sonde Hannover" postavlja se u poziciju da se sa daju čekaonici i slušalica. Dođe ku na tugu doći agenti koji ga opkoljavaju. Taj zvučni prijenos mijenja se s glasovima deliktivni robni kuće, ekonomista, promatrača neregularne helikopterske patrola, te mladena ulogu besmisljenog gledaoca u ulogu vojsnika koji odgovara majmavi. On gladi na tugu, ališed promjena, dobiva informacije i na rasuđujući njihovu poziciju rečenice "Blaupunkt" čitava kamera koja pametno odjekuje opću tugu.

(Foto: Rimini Protocoli)

Sonde Hannover

How suspicious does a conversation transmitted through a directional microphone sound? How much adjustment is needed in order to not attract attention? At the occasion of Theaterformen festival, Rimini Protocoli climbs in June 2002 to the tenth floor of a skyscraper. 40 spectators are placed every night by the windows and equipped with microphones and earphones. Four agents stand on the square below and two conversations. This sound transmission is then mixed with the voices of a disaffected-drove detective, an economist, and a fight controller from the police helicopter squadron. This changes the role of a harmless observer into a detecting voyeur. He watches the square, Mlavič posjetitelja, gets information and discovers a camera on the roof opposite to him, next to the advertisement for "Blaupunkt", a camera that quietly checks the place, day and night.

(Foto: Rimini Protocoli)

I try to speak about reality

Rimini Protokoll u razgovoru s Patriceom Blaserom

Prijevod s njemačkog: Kiri Vladimirov

Rimini Protokoll je krovna udruga Helgard Haug, Stefana Kaegija i Daniela Wetzela

"Ako Disneyland postoji zato da bi ostatak svijeta samo izgledao tim realnije, onda realni svijet postoji zato da bi bio insceniran - tako se, slobodno se slušači Baudrillardom, može opisati ono što Rimini Protokoll koncipirano je ime troje pripadnika gradske gerile, koji žele promijeniti svijet, bar privremeno i najprije potajno. Oni krivudare u zbilju umjetnost, a ne borbu, i promatraju publiku kako promatra eksploziju: ona važi kao uspjeha kadže se više ne može razpoznati tanka crta između 'autentičnoga' i 'manipuliranoga'." (Fenete Klatt, DIE ZEIT 2000)

Patrice: U očima mi je upala jedna rečenica koja je, čini mi se, u skladu s vašim radom i smislom je karakterističnom. Svećenik, kojega ste pozvali za svoju *Midnight Special Agency* u Bruxellesu, predstavlja se jednom rečenicom i kaže: "I try to speak about reality". Upravo, dakle, svećenik pokušava - polazeći od vjere - govoriti kao realnost. Točno bi tako vjerojatno mogao reći i svaki od vas. Otkadle ta strast za pokazivanjem realnosti?

Helgard: Posljedina svećeničke rečenice ta je da je on prostor svoje crkve, koju bi mogao koristiti da svoje teme apstraktno prenosi svojoj zajednici, više od dvije godine posve konkretno upotrebljavao tako da je u njemu smjestio 250 legalnih imigranata. On nije samo govorio o realnosti, on je realnost i sa sobom konkretno unio u taj prostor. Naravno, možebitno propovijedati ili izvoditi predstave u kojima se ističu važne i očite misli ili egzemplarne definicije i to je na jednoj razini korisno i dobro - ali na drugoj strani možebitno pokušati to vezati i konkretnije za ljude i konkretnije utjecati na realnost, te realnost kao eksploziv unijeti u neki takav prostor.

Stefan: Ovdje sjedimo u kasmu u Beču, u dependansi Burghtheaters. Pogledamo li kako su ovdje debeli zidovi, koliko ornamenata visi na stropu, onda je i to, poput crkve, vrlo reprezentativan prostor koji tjeli ljude...

Helgard: ...obogaćuje ih...

Stefan: ...prikazuje ih. No ta se mjesta mogu upotrijebiti kao neka vrsta postolja za stvari i ljude koje nismo nikad opažali.

Patrice: I ja bih tako rekao, ali vi ne želite tještiti, nego je vaš interes za realnost duboko nepovjerenje u realnost, naime da ono što se održava kao realnost ništa ne može biti sve. Kad se u vašoj produkciji *Sonde Hannover* s neba dolazi u grad, s desetog kata, gleda na grad i grad se nudi kao scenografija, dok se preko služalica usmjerava pogled tako da se na grad takoreći polaže još jedan drugi, akustični prostor, to što se vidi uvijek se smatra zbiljom. Na početku. Ubrzo se zatim možda na ovom ili onom mjestu zamjećuje da to vjerojatno nije posve onako kako se misli. Dobiva se osjećaj da se tim preciznim vođenjem pogleda ovdje treba upozoriti na nešto što je skrivano ispod površine. U *Sonde Hannover* prije svega se promatrač nalazi u kazališnoj situaciji i već se zbog toga realnost opaža posve drukčije.

Helgard: Realnost se prije svega zgušnjava. Kad razmisliš što je brutalno u situaciji predstave *Sonde Hannover*, tada je to bližina koju promatrač kroz dalekozor i slušanje stječe s nekim posve stranim prolaznikom - a da ovaj to ne zna. I kako ozbiljno i uporno mogu - na primjer u predstavi *Deadline* - slediti pitanje što će biti s tim čovjekom ako umre.

Daniel: Ujedinio je u *Sonde Hannover* jedan dio onoga što se nudi pogledu to da gleda i uvažava stanovitv realnost perspektive, perspektivu koja je tehnički prelomljena: ti si gore i gledaš dolje - jedna od najranijih inovacija u državi kontrole. Jer gradovi su bili ograđeni zidovima i nisu pružali samo zaštitu, nego i pregled u oboj smjera, smjer ulica bio je orijentiran prema promatračkim tornjevima. Drugo tehnička dekonstrukcija je dalekozor - činjenica da se možebitno približiš onome što gledaš s distance. Jedno od prvih zapažanja pri radu na *Sonde Hannover* bilo je da pogled kroz dalekozor čini ljude sumnjivima, i to je možda jedan oblik negativnog mišljenja. Način kako se gleda kroz dalekozor čini promatrača sumnjivim. Postoji arhitektonska distancija u odnosu na osobu, zbog tornja, i ona se nekako tehnički uklada dalekozorom te se dolazi do moći koju pruža pogled i tada se počinje fabulirati. To je perspektiva kontrolne kamere. Svima je, napokon, bilo i zabavno vidjeti, biti vođa, i znati da su pritom neprimijećeni.



Midnight Special Agency

Kao je čiji svijet poznajemo, što je onaj našta scene? Za vrijeme Kurat Festival des Arts (Bruxelles, 2003) nastali su i svakodnevno više dostizati uvodila na taču pozorni za. Uopće nije, time, Rimini Protokoll uvijek je dani u poroc pozivaju jednog građanina (Brussels u festivalu) centar, kako bi uel minute govorio o "naoj užat", "svijet kazališta", "svjeto scenografije", svjet maski. Među 23 Midnight Special Agents bili su (u ovoj nuli) jedan pianist primaj njemih filmova, glazbenici Ciroena, skupat aviona, prometi zločast (sloba) zloka, autorica govora jednog nemeis, svjetlari privlačiti, legovani teletext, fotografirani i vauat nemeis. (Fotografije: Rimini Protokoll)

Midnight Special Agency

If the whole world is a stage, what is its self? During the Kurat Festival des Arts (Brussels, 2003) several dozens of performers played on a handful of stages every night. Parallel to this, Rimini Protokoll invited every midnight, a citizen of Brussels to the festival centre in order to report for five minutes on: "his role", "his theme", his act, his music. Among the 23 Midnight Special Agents, there were (in this order) left to cover right: a multi-film pianist, a spokeswoman for Citroën, an airplane collector, a traffic policeman and the bee lover, the speech writer of a minister, a scrupulous interviewee, a fabric acrobat, a tattooist, and a male driver. (Photos: Rimini Protokoll)

Patrice: J S jedne strane panoptički pogled, S druge to uživanje u "božanskom" pogledu. Čovjek je uvijek priželjkivao gledati svijet odozgo, iz priče perspektive. Što je za vas toliko zanimljivo u tome da ljudima pogled toliko umjeravate na zbilju?

Stefan: Vidno je i to da mi jedva da uopće radimo S glumcima. Zato je u mnogima od naših projekata moguće da gledatelj ima osjećaj da onaj što otkriva otkriva sam. Naravno, on shvaća da smo mi izabrali setting, jer smo izabrali uvodila ili prostor. No dok gled umjetnika svoj pogled na zubarsku ordinaciju na trećem katu na suprotnoj strani ulice, gdje zubar upravlja operatu, uvijek ima i mogućnost da iz nekog drugog prostora otkrije nešto sasvim drugo.

Patrice: Za projekte koji se događaju u kazališnom prostoru moglo bi se također reći da se radi o upućivanju na druge aspekte zbilje koji se izlažu. Rječima Aylva Warburga: možda se radi o tome da se probije put u skrivene riznice dokumenata duke. Kad se izmenada otkrije nešto što je, doduše, uvijek bilo tu, no previdi se, u svakodnevici ostaje neprimijećeno, i sad se tek čini vidljivim tim posebnim pogledom kojim se gleda u umjetničkoj situaciji.

Stefan: Naši izvođači stoje na pozornici jer - kao mikrobiolozi, profesionalni krematoriji ili odvjetnici - imaju nešto reći, a ne zato što ih na pozornicu tjera njihova glumačka karijera, novost ili nadzorni. Oni na žalu pokazuju kako dođu nešto umrijeti, nego ŠTO umrijeti i zneju. Tako gledatelj uvijek zadržava slobodu da sam još nešto otkrije na tim ljudima koji se izlazu pred njim.

Patrice: Pri čemu Sonde Hannover više predstavlja onu vrstu ovisnosti, u Lehmannovu smislu, gdje ima i nepredvidivih događaja. U slučaju Deadlines, gdje se na pozornicu dovode "stvarne osobe", sa svim problemima koje to zahtijeva može stvoriti, prije se radi o nekoj vrsti mizanscene, na koji je do određenog stupnja natistat, iz prošle zbilje postoje i druge zbilje. Grad se uvijek već gledao na nov način pomoću tehničkih sredstava - fotografija, filma. U trenutima ubrzanja života, koje se doživljalo početkom 20. stoljeća, tehnički slikovni medij prolazi su svijet učinili li ponovljivim ili ga pak, kao fotografija, zamrznući, zaustaviti i na taj način učiniti čitljivim.

Helgard: Očito je, pak, u slučaju hannoverskog komada fascinirano bilo baš i to što u realnosti također postoje poravnala, da se tog svakodnevnog inscenira sam od sebe: žena koja je jučer bila S vječnom iz kupovine siljeva nadopunio dimas možda imati između kosa, a sutra će imati valovitu plavu, ali nijetina je uloga vrlo silno podijeljena.

Patrice: Na ono nepredviđeno ovdje ipak dobiva vrlo širok okvir, dok je u Deadlinesu korzet mnogo jače stegnut, naime za ono nepredviđeno gotovo da ne ostaje mjesta. Stefan: I to ipak ima i neporecivih faktora. Eksperimentarni raspored na pozornici za

gledaoca još ima neku otvorenost koja se S glumcima teško mogla razviti. Publika prvo vidi 4-6 biografija. Na primjer, zašto su razvili taj odnos prema smrti, to je još uvijek prilično pod upitnikom.

Daniel: To se kazalište može opisati i kao crna kutija i ona koja zapisuje kretanja aviona u letu. Crna kutija je nešto u što se nešto stavi i iz čega nešto izlazi, ali što se unutra događa, kako dolazi do outputa, to ne zna. Jednako tako i mi stavljamo u takav komad stvari koje po protokolarnim pravilima nazivamo zajedno a drugima. No ne radi se o tome da se definira output, nama je stalo do protokola, koji je propis (kao se običuje od države da komuniciraju) i zapis (što su govorili predjednici). Kad nas sudionici na probama pitaju što bi bila poruka komada, najčešće ih namjerno glupo promatramo i dugo ništa ne kažemo, ili kažemo da će to ostati otvoreno. U tom je smislu crna kutija stvari koje čini produktivnom kazališnu konstelaciju gledatelja i pozornice, protokolišu se i programiraju linije, propitiranja, ali ne output. Svi ti ljudi dolaze sa svojim vlastitim tekstovima.

Patrice: Tu se, dakle, ljudi - upravo S obzirom na njihov tekst - vrlo jako uključuju u proizvodnju procesa, time što zapravo pripovijedaju svoje laži. Za mene je to vezu S projektom kao što je Sonde Hannover, naime u tome što se kroz pripovijedanje očito pokazuje više nego ono što vi sami možete zamisliti. Dakle, i bez vašeg htijenja, pokazuje se nešto - anstogno Hannoveru, gdje se kod prolaznika pokazuje više nego što vi izmišljate kao "stvoritelji". Više ste tragični - možda nalaznici - i to potom nekako spajate. Kako se te osobe mogu dovesti na pozornicu, a da ne počnu glumiti? Kako funkcionira taj proces transformacije zbilje, ili čestice realnosti, na pozornici, a da se ne promijeni previše?

Daniel: Jedna je paralela između Sonde Hannover i Deadlinesa to što situacija vrlo sredno miješa promatrani objekti, ali ne supstancijalno. To bi vjerojatno rekli i fizičari, inče bi njihovi pokusi bili samo autorfotografiranja. Kad se S nekom od tih peti osoba poveše privatno popnat na pozornicu - što je tehnički izvedivo jer nema gledalaca, jer je uključeno radno svjetlo, jer još nije proba i već ste se prije sreli - tada uopće nije prisutno mnogo od onog prijedelnog grča da se treba ponajati kako odgovara pozornici, u tehničkom smislu. Na tim se daskama zaista može biti posve "normalan". No zatim, kad gledatelj već uđu, il već sa znakom za probu, kad se uključuje svjetla, nastaje taj problem samopredstavljanja. Kao kad sjedite pred kamerom i ona te portretira te primjetiti odjednom više nje kao prije dvije minute, jer iz te crne naprave sad iskaku taj fotograf. Podrži se još jednom pronalaziti. I taj lagani pomak ne postoji samo na pozornici, nego i u pogledu promatrača u Sonde Hannover - samo što u tom slučaju aktera na ulici to mnogo manje pogađa, on o tome ništa ne zna - ti, kao onaj tko promatra,

mogo se više suočavati s time da, time što gledač, mijenja ono što se događa.

Patrice: Dakle postoji i neki pomak kad se igra samoga sebe?

Daniel: Da, postoji ta transformacija...

Helgard: ...jer supermiš gledaoca...

Daniel: ...publika je mega-kamera s mnogo očiju.

Patrice: Nije li isto govoriti o sebi jednostavno ovako li kad to čini na pozornici?

Helgard i Daniel: To nije isto.

Patrice: Što to govori o kazalištu?

Daniel: Mi smo za produkciju Zeugen! radili i s glumcima. Oni su na probama trebali sami izvesti: istraživali su, pratili kaznene procese, stupali na pozornicu i htjeli reći što su vidjeli i doživjeli. Ludo je to što ti ljudi, koji su usvojili tehničke gume, više nisu u stanju tako djelovati na pozornici da im imalo možda vjerovati ono što kažu! Odmah misli da je to krhljivost i njih to muči. Misli da je to Kleistov tekst. Primijetili su da bi tada prvo morali nešto poduzeti protiv svega što su vidjeli. I utoliko već vjerujem da je ono što sada jedan građanin/kinja kao Hans-Dieter Ignar kaže o sebi u Deadlineu mnogo bliže tome, da to "ja", kojim se on obraća, zapravo ipak smatra njegovim, drukčije nego kod glumca. To "ja" za nas je jače od drugih kazališnih "tkoja" i za mene kazališne. Ako nadi akteri već imaju kazališno iskustvo prije je nedostatak. Mi organiziramo komade tako da oni mogu što više ostati "oni sami" bez potpune iskrivljenosti predstave, inače bismo prostor dali lažima, a ne stvarima.

Helgard: Da bismo opetali ovaj način rada, mi često kažemo "zamislite neki dokumentarni film..."; i tada mi kažu "Aha!". "...ali ne za platio, nego za pozornicu". A to je naravno apsurdno, jer u slučaju dokumentarnog filma zadržimo neki sit koji se reži prije u pozadini i gotovo neopazivo cipi iz realnosti da bi zatim s time pojurilo u studio i uve skratilo na nekoliko minuta. Mi nakon "crpjenja" to zajedno s dotičnima moramo dovesti u formu koja se može ponavljati, no koja što manje gubi od svojega života ili stupnje realnosti.

Patrice: Naravno, ljudi na pozornici sad ne glume da idu preko trga Kröpcke u Hannoveru i da ih pritom niko ne promatra. Sve su to ljudi koji u svojem vlastitom životu već "izvode". Oni su naka vrsta svojih vlastitih glasnogovornika. Mi uvijek i tražimo one dolike života koji imaju stanovit izvedbeni vrijednost: spravod, sudski proces, sjednicu parlamenta.

Patrice: Novije teorije dokumentarnog filma tvrde da nema razlike između dokumentarnog i fikcionalnog filma. Postoji jedna pred-filmica realnost, koja se filmiki ne može izjednačiti. I zato je ono što se kao realnost posreduje medijem uvijek neka konstruirana realnost, bez obzira na to kako autentična bila u svojoj poz.

Helgard: Ne postoji samo neka pred-filmica realnost, nego vjerojatno i nešto kao "pred-povijesodobna" realnost, jer naposljetku je sve jedno sjediti li s kamerom i mikrofonom li se

sa situacijom suočavati kao gledateljica. Dakle, to da, kad si promatran, supermiš što vidi taj koji te promatra - svedeno snima li se to na neki medij ili ne - to mijenja tvoje postojanje. Naravno, gledač kroz promatračve oči i pitati se što on vidi.

Daniel: Ja sam pristao Berthosove uvida da ne određujej toki nešto progovora među da te na slikama, na koliko tehničke bile, nešto pogleda, nešto za što se mislilo, gdje te nešto takoređi teatralno dočite - neki punctum. Je li to sada "autentično" li ne, to je za mene svejedno. Ta doloba o "autentičnosti" ima zapravo više od dvije štake na kojima lepa, jer ona uvijek iznova pokušava učiniti upotrebljivim nešto što je jednostavno vrlo daleko od toga. Vro se često događa da se gledač na nekoj točki odluči da ono što se pripovjeda o našim takozvanim "realnim ljudima" smatra potpuno fikcionalnim - baš i u Zeugen!, gdje glumica Franziska Henschel svieno glumi jednu "realnu osobu", sudsku otadžicu Constanzu Schergen. No izoboda postoji i nešto što te priče čini zanimljivima, ne kao dobro izgrađen zaplet, nego se u nešto u tome počinje vjerovati li se nešto jednostavno želi znati, nešto doista izaziva referencijsko zanimanje - i to je ono dokumentarno u smislu svjedočanstva, što upućuje na to kako nešto funkcionira ne nekom drugom mjestu li kako se dogodilo.

Stefan: U kazalištu se aktivira takav misaoni aparat da razmišlja: kako su se oni zajedno sporazumjeli o tome da su se spremni sanima saati - li načemu što upuće nisu oni sami - na ovaj način obratiti s "ja". Tu pred nama stoji netko s nekim "ja", za što nije plaćen kao glumac. Kao gledač, i ovdje imamo odgovornost koju nikad nećeš imati pred televizijskim ekranom. Osobno te dila kad medicinska sestica na pozornici pripovjeda da je već daleko razmišljala o tome kako želi izgledati poslije smrti...

Patrice: No u kolikoj mjeri moram znati da je ona medicinska sestica da bih znao da ne djeluje kao izvođačica, dakle ne estetski?

Daniel: Pa...

Stefan: Pa to bi bilo...

Helgard: Ali to znači da ti...

Patrice: U kazalištu se očekuje da se postupa estetski. Kako se to može pokopati, da se gledač navede da ne čita estetski? Netko bi mogao reći, da, to su sjajni glumci koji jednostavno nastupaju s tako potpunim understatementom.

Helgard: To bi morali biti najvjerovatno dobri glumci...

Patrice: Pretpostavimo da postoje: gdje bi tada bio pomak? Vi polazite od toga da se zbija nešto dovesti na pozornicu, i da se kao takva i prepoznaje.

Stefan: Zbog toga tražili takve glumce kad imamo sude koji nam pričaju priču? Od glumaca smo se i udaljili zato što nas oni ne bi doveli do takvih priča...

Helgard: To nas ne udaljava od njih, nego im se zbog toga nikad nismo ni približili.

Patrice: ...upće si ne biste mogli zamisliti ono što doznajete od svojih izvođača.

Stefan: Možda bi se moglo sve istražiti, zatim napisati komad i iscenirati ga s glumcima - ali zašto bi se to činilo?

Helgard: To bi zaostajalo za ovim.

Stefan: Samo zato što malinjenja glumačkih škola svake godine proizvode tako puno glumaca njima se ne mora dati posao da pričaju preko drugih ljudi, ako ti ljudi to i sami mogu...

Helgard: ...i žaka. Aida - pripravnica na medicini u Deadlineu - jednom se u njegovu zbrunja je se pitati: zašto ona i svi ljudi - koja, zaslijepljena reflektorima, jedva vidi - priča svoju priču? No tada je ipak našla razloge za to, naime da i ona ima nešto od toga da o tome javno razmišlja.

Daniel: Pogledi koji donose sa sobom kad sjedeš u kazalište tako je formiran da vrlo mnogo kompariraš svojim očekivanjima. Naš rad koristi medij da je poslijednjih stotica bilo orijentiran na predstavljanje. Kazalište je zapravo mjesto na kojemu onaj tko kaže "ja" zapravo ne misli na onu osobu koja je sjedila u garderobi, i zatim je nastao performans, koji je vrlo morao održavati sve što je bilo kazališno, osim bi ponovo dolao do toga "ja", s tom osobom koja tu nešto čini. To je za nas bilo važno.

Patrice: U Deadlineu ima i vrlo insceniranih momenta: nastup pogrbenog pjevača, kojega se u bečkoj verziji pri svakoj promjeni scenografije iznova pozdravlja... To na primjer na neki način briše činjenicu da su oni sami i da ne glume...

Daniel: ...to je uvijek latentno dano, i pitanje je kako se s tim oporodi. Kako to učini upotrebljivim, da bi se učinilo djeljivim u kazališnom prostoru? To jest inscenacija!

Stefan: Pogodivo s obzirom na to da on priča o tome kako na sprovodima sjede iz drugih i pjeva im za to, kao da je CD - u Austriji, gdje CD-i na sprovodima zapravo nisu dopušteni. On dolazi iz neke vrste stvarnosti. A on je sam onikav pomalo smotan, nespasit tu zbornočve, koji se na sprovodima poručila s mjerom i pještatom da bi bio projekcija povratka za tugu drugih: na svoj dućan način, s rukom u džepu i tužnim pogledom. To je glumljenje! Ali valjda ljudi poslije predstave govori o smrti, a ne o glumi: They speak about reality. A ne o tome how to make this reality.

Patrice: Zato jučer nakon predstave i nisam govorio prije svega o formalnim aspektima, nego, naprosto, o smrti i o činjenicama koje li vidite. Zato se pred gledaoca pruža zrcalo, jer nam se prikazuje naš vlastiti odnos prema umiranju i smrti, i pokazuje nam se da se smrtu još ni izdaleka nije gotovo, kad se sjetiš tih diskusa u našem peku...

Daniel: ...toga da smo mi otvorni otpad. Mi se kazalištem služimo za nešto što ima više smisla od "Penthesileje broj 98", i tako ona možda ima svoje opravdanje - mi je ne želimo raditi. Možda je jedna kritika baš to da činiro pritu-palnim nešto što se u našem svijetu zbiva isalno događa, a pozornica to čini začudnim i zato se li gleda.

Patrice: Upravo to: kazalište je semantički prostor, u njemu sve postaje znakom.

Daniel: Da, naravno, drukčije ne ide.

Patrice: Ne, drukčije uopće ne ide...

Daniel: ... i kada se netko na pozornici suši i doista jest pa u nesvijest. Već smo više puta razmišljali: može li se to njezi, vremenski interval koji je publiki potreban da bi se preokupala iz kazališne zbilje da li se nešto pokazuje na dižu da je taj znakovni prostor, to kao-da, to pokazivanje problem, da je netko doista umro, sušilo se, pao u nesvijest i sl. Svakim je nedavno opet doživio jednu takvu situaciju, kad je žena na pozornici pala u nesvijest, mislim da je, rekao si, trebalo dvije minute.

Stefan: Ne, manje. Trebalo je oko 15 sekundi da gledaoci reagiraju, da se prekine film. Ali to se opet iskoristilo, jer je vrlo brzo stigla inspicijentica i rekla da će vratiti novac za ulaznice. I to tako brzo i hladnoćno da su neki opet mislili da je sve to bilo dio predstave.

No kazalište počinje još mnogo prije, kad ismijavamo. Danas smo ovdje u Beču za našu novu predstavu istražili u OPEC-u: razgovarali smo s jednom glasnogovornicom o kazalištu njegove diplomacije - i međucijelo smo se promatrali sa zanimanjem i začuđeno - ne razumijevajući točno što jedan misli o drugome.

Patrice: Bavite se nekom vrstom osiguravanja tragova koje se zapravo jedva vidi i koji tek time postaju vidljivi. Na neki ih način u Grosyovsu smislu spremate u arhiv. Ako se kazalište promatra kao arhiv kulturnih vrijednosti, onda se nešto čini vidljivim tek time da se istigne iz profanog prostora. I doista se nakon takve večeri drukčije gleda - na primjer na umiranje. Za vaše se radove često izniziralo na pojma "kazališni ready-madeovi". Ono što je zanimljivo na ready-madeu jest upravo da se iz poznatih stvari izvlači nešto drugo značenje. Ono postaje na neki način "prestrim". Na primjeru fotografije 20. stoljeća utvrdilo se da je najstrašniji ono realno. Postoji jedna druga vrsta pretjerane točnosti. Što neskrivljeno, što nepropadljivo se realnost čini vidljivom, to neadekvatno i natprirodno i strašno djeluje. I to je učinak koji zaista obuzima gledaoca vaših komada. Da mu ono što se vidi zaista prodire duboko pod kožu i postaje mu stranim.

Daniel: U Deutschland 2 bilo je nešto poput ready-madea. Projekt se sastojao u tome da se u tom slučaju govorio tekst (politikar iz Bundestag, od riječi do riječi, ali da je taj tekst i tek u tom trenutku simultano nastajao na pravom mjestu u Berlinu.

Patrice: Koliko je vremena bilo između nastanka i govorenja?

Daniel: Samo onoliko koliko je potrebno vezama da bi propustio zvuk od Berlina do Bonna, nekoliko mikisekundi...

Patrice: Dakle zapravo u realnom vremenu.

Daniel: Da, i vidjeli su se građani Bonna, ljudi, bičevi, kako stoje u tom prostornom par-

mentu i govore ono što se u tom trenutku govorilo u Berlinu. To je bilo već nekoliko mikisekundi u prošlosti i ponajviše se. Zapravo su govorili zajedno. I mnogima je od tih zastupnika narodnih zastupnika uspjelo i prešedi svoj predikat, kad je bilo jasno kako se rečenica završiti.

Patrice: Uz svećenikovo "I try to speak about reality", u Bruxellesu se čula još jedna lijepa rečenica, koja bi se vrlo pogrešno razumijeno mogla upotrijebiti i za Deutschland 2 - simultani prevodici koji kaže "my theatre excludes my own opinion". Meni je to divna rečenica. U tom mi se projektu čini zanimljivom upravo neposrednost - to da ljudi govore tekst koji više ne mogu oblikovati te tim očita postaje glasput loga što ponavlja.

Daniel: Točno. Ta je predstava trajala onoliko dugo koliko se u originalu zasedalo, od jutra u 8:30 do četvrt do 1 u noći. I kao gledatelj si ušao, mogao vidjeti kako to funkcionira, i već prema tome koliko je dobar bio zastupnik narodnog zastupnika, mogao li čuti ono što se govorilo u Berlinu gotovo 1:1, i pokazalo se da taj tekst u Berlinu svojom dužnom ne dobiva, a pogotovo da ne postaje zanimljiv u svojoj dužini time što ga sada govore drugi ljudi. Razlo se o pokušaju, on je bio atraktiv, a ne predikat ni njegova samnena kopja.

Patrice: Morate uvjeriti ljude u to zašto je možda dobro činiti tako nešto. Kako tada argumentirate?

Stefan: Tih dvjesto ljudi, koji su u Deutschland 2 željeli kopirati političare, čini su to zato što su imali dobar odnos prema njima. I zato što baš više nisu imali taj osobni odnos, ali su željeli ući u njihovu ulogu, u njihov glas.

Patrice: U Deutschland 2 vidim još i to da postoji potreba da se zastupa narodne zastupnika. To je na neki način još logična ideja, ali postoje i drugi projekti u kojima ljudi navodite da o onome što je za njih svakodnevnica izvještavaju u nekom drugom kontekstu.

Helgard: Prvo za njih imamo vrlo mnogo konkretnih pitanja. Ispitujemo ih o njihovoj kalitosti, njihovim životima. I to da se sve na neki naždaži, li su na nekom drugom putu, to u principu znači i to da mu prisloju našu vrijednost, da imaju osjećaj da imaju nešto ispažati. Čak i šef biljara - kojega smo dobili ovdje u Beču i kojega smo morali dugo moliti i vrlo dobro mu argumentirati da bi zaista stao na pozornicu - i on zna što on jest: poslije 20 godina u tom poslu, on gleda na nešto izda sebe. I to nije malo. I tada im reči da se pobrinimo za probama i sastajemo se, dva dana prije premijere, i da da ih gledati toliko i toliko ljudi, to je korak koji mi činimo zajedno s njima. To im uopće ne moramo objašnjavati, nego to tada postaje jasno zato što ne prestajemo postavljati pitanja i zato što im je tada izbudljivo predstavljati se: ali što na kraju bude iz toga? Stefan: To je kao kad bi slikar nekoga pitao smije li naslikati njegov portret i taj zahtijev dolazi u njegov atelej i sjeda i neposredno slika bude gotova, a portretirani bi najradije ostao sjediti

jer se toliko naviknuo na atelej i time je slika postala suvišna.

Patrice: Matiasu je neki kritičar prigovorio da slika koju slika nema nikakve sličnosti sa ženom koju bi trebala prikazivati. A Matiasu je bio odgovor: ali ja i ne slikam ženu, ja slikam sliku.

Daniel: To je to.

Patrice: Vi uvijek i tražite projekte - kod Deadlines je to sasvim očito, a i Deutschland 2 tako funkcionira - u kojima anedotični karakter imaju aspekti iz zbilje. Možemo se, naravno, složiti o tome da kultura u bitnome potječe iz rituala i da je jedan od najvažnijih rituala ophođenje sa smrću, pročišćavanje zlih duhova i sl. i sl. i vjerojatno je zato u Deadlines najbliže porijeklo u kazalištu, ono je možda dano genealogijom iz umjetnosti. No s političarima u Deutschland 2 malo je slobodije. Ne može se reći što je tema, mora se potpuno "kao da" se zna što treba činiti, kao da se ima recept, kao da se još posjeduje moć djelovanja. A ipak vi tražite i u zbilji te kazališne potencijale, vi tražite gdje je sve sadržano kazalište.

Daniel: Da, i ostaje. Jedno nam je očvrće kazališta kao stabilizatora svakodnevnice: na sudu u kojemu je državna vlast utvrdila neki nered i simbolički uspostavlja red tako što nekoga osuđuje - to tada doista nije nimalo simbolično, nego prilično praktično, ali da bi se mogao provesti taj čin održava se i upotrebljava vrlo obli kazališni setting. To je prije pragmatični ostatak, truplo, teklog jedne stane kazališne kulture koji si je progizao put u tekve predstave društvenog djelovanja. Njime se uvijek služi točno ondje gdje se radi o tome da se zaboravi neka praznina koja se osjeća ili prijeti - na primjer pri predstavljanju "birokratske voje" i moći, a i na sprovodima.

Stefan: To je bilo ono ljepo na Kunsten Festival des Arts, gdje smo pozvali 23 osobe da 5 minuta govore o tome kakvu ulogu igraju u svojem gradu kao scenografiji. Našli smo ne najbudnoveće ljude, ne kod svakog smo našli neku točku gdje izmišlja znakove i dake postupa kazališno: medicinska sestra koja njeguje bolesnike u Alzheimerom tako što svaki dan pjeva iste pjesme sa svojim ženama, koje se više ne sjećaju da su to isto pjevale već jučer, ili promjeni poljovak koji je pokazao kako organizira svoje devanje zemlje da cijeli grad koji se kreće ne bi doživio strom...



Deadline
 Smrt je stari kazališni profesionalac. No u "deadlineu" (Schauspielhaus Hamburg / dr., 2002) Rimini Protokoll ne zanima spektakularno ubojstvo na pozornici, nego procesi, srednjeevropska smrt: jedan se nekadašnji otac bja kroz posljednja dva maha zemlje svojega porodičnog groba, jedan klesar nadgrobni spomenik uklesao u karijeri slova po 25 eura, jedan bivši gradonačelnik općastive inovativno postrojenje za čišćenje svojega imenja, jedna medicinska seka razbija telo na sekcije, a jedna anonimna pogrebna svlačica ne plaću eura "Time to say Goodbye". Zajedno s 23 guma anista i dva muškarca, kojima zdravlje nije dopušta da sami nastupe, oni slave crkveni ritual i brenzasta publike koja se odružuje ili bi se tebi sklonio s pozornom.

Deadline
 Death is an old theatre professional. But in "deadline" (Schauspielhaus Hamburg and elsewhere, 2002) Rimini Protokoll is not preoccupied with the spectacular murder on stage, but the average, Central-European death: a funeral sweeper digs himself through the last two meters of his family grave, a gravedigger chisel out others into the stone, 23 Euro each, a former mayor exploits the innovative fiber system at his crematorium, a funeral subsidizes the body in section units, and an anonymous funeral musician plays "Time to say Goodbye" without crying. Together with 23 drunks and two men, whose state of health did not allow them to perform themselves, they celebrate the worldly ritual and administrative steps of pious waste disposal.

I try to speak about reality Rimini Protokoll in Interview with Patrice Blaser

Translated from German by Mirna Vladoš

Rimini Protokoll is an umbrella association of Helgard Haug / Stefan Keegi / Daniel Wetzel

"If Disneyland exists in order to make the rest of the world seem only more real, then this real world exists in order to be put on stage - this paraphrase of Baudrillard could become the credo of Rimini Protokoll. Rimini Protokoll is the cover name for three city guerrillas who want to change the world, at least temporarily and preferably in secret. They smuggle art, not bombs, into reality and observe the audience as it watches the explosion: if it is considered successful if the fine line between "true" and "manipulated" can no longer be discerned."

(Renata Klein, DIE ZEIT, 2002)

Patrice: I have noticed a sentence that could apply very well to your work. The priest, whom you invited in your *Midnight Special Agency* in Brussels said, introducing himself with a single sentence: "I try to speak about reality." It means that precisely a priest tries to speak - about faith - as reality. Probably each of you could say exactly the same. Where does this addition to show reality come from?

Helgard: The background of the priest's sentence is the fact that, for more than two years, he used his church, which he could have used to transmit his subject matter to the congregation in an abstract way, in a very concrete way: namely to accommodate around 250 Sane-papers. He not only spoke about reality: he very concretely led the reality into that space. Of course, you can preach or you can perform pieces in which you find very important and sharp thoughts or exemplary definitions, and that is at a certain level helpful and good - on the other side, you can try to



Witzkaja u dokazu

U srpnu 2000. Haug / Kaeg / Witzel otkriva su za pomoću četiri dame (od 60 godina) prevenciju i u razdoblju formule 1 sa svih strana svoje brzo, svaga stoljeće, svoje proučavaju. Da umke ostanu tri mjeseca. Oni se u danima upućuju na knjižaru i na vežbaću pansiona u njihovom domu. Kroz po svaki, scenografija se prilagođava tempo. Sadržaj signifikantno zadržava nekadnje dijelove teksta. Postoje se kafiću, podizanje se srama sa vežbaću, analiza se ekspozicije. Oni stvaraju svaki do 100 do nekoliko, od suđenja akcija do otvorenje. Priču sa problem, protok tog procesa postaje povratni znakom. Osim - i izložiti. Predložiti je svaki do 2000. (Foto: Kinstenhaus Mousonturm)

Kreuzwörter: Borenslopp

In July 2000 Haug / Kaeg / Witzel discovered four ladies over 60 for the stage and turned them into Formula-1-pilots of themselves, their wives, their patients, and their previous. These moments are left until the road. They research together with the ladies on newspapers and join the memory training at the home for senior citizens. Step by step, the theatre set is adapted to the tempo. A prompter signals the most important text sections with red flags. A catwalk is drawn, a horse trainer explained, an explosion simulated. From the starting signal to the star lift, from helping aid to finish line. - Reflected by rehearsal, the process of this process becomes the actual occurrence - and a text. The play is the race is life. (Photo: Kinstenhaus Mousonturm)

Link the items to people and act upon the reality in a more concrete way, and introduce reality as dynamite into such a space.

Stefan: We are sitting here in the Kasino, a branch of Burgtheater in Vienna. If one looks how thick the walls are here, how many ornaments hang from the ceiling, then we can see that it is, just like a church, a highly representative space, which comforts people...

Helgard: ... enriches them...

Stefan: ... reproduces them. But these spaces can also be used as a sort of plinth for things and people that one is no longer accustomed to perceive.

Patrice: That's my impression, too, but you don't want to give comfort, your interest in reality lies in the deep mistrust you feel about it. About the fact that all of what presents itself as reality, can not possibly be real. That's what you expressed in your production *Sonde Hannover*. If one looks at the city from a city-tower, from the tenth floor, the city presents itself to the visitor as a theatre set and, while the gaze is guided above the earphones, this creates, in a way, a second, acoustic space, one believes that what one sees is always reality. You believe that at first. But, soon one notices that perhaps - in one place or another - not everything is entirely as one thought. One gets the feeling that this precise focussing is meant to draw attention to something that has remained hidden below the surface. In *Sonde Hannover*, you placed the spectator in a theatrical situation and this fact alone causes the reality to be perceived in a completely different way.

Helgard: The reality is being condensed and concentrated. Considering the brutality of the experimental arrangement of *Sonde-Hannover*, it is in fact how close you can get to a stranger by observing him through binoculars. Or by listening to the conversation of a completely unknown passer-by - without him knowing it. Or how seriously and persistently can I pursue the question - for example, in *Deadline* - what happens to this man when he dies?

Daniel: At the same time, in *Sonde Hannover* it belongs to the performance setting to present some sort of reality from a perspective and to assimilate it, a perspective that is technically altered: you are above and you look down - one of the very first innovations of the police state. The crises used to be surrounded by walls and these walls did not merely offer protection, but an overview in both directions, the position of streets was created considering the view from the observation towers. The second technical deconstruction is the binoculars - the fact that you can get close to what you are looking at from a distance. One of the first experiences during our work on *Sonde Hannover* was that the gaze through the binoculars makes people seem suspicious. That is perhaps a form of negative mise en scene. It's the way you look through the

binoculars that creates the suspiciousness.

There is an architectural distance to a person, through the tower, that gets abolished because of the binoculars and the spectator becomes powerful by that gaze and begins to invent stories. This is the perspective of the surveillance camera. It was great fun for everybody to observe people closely, to be a voyeur, knowing that they cannot see you.

Patrice: On the one hand, there is the panoptical gaze, on the other this fun of having "God's" eye view. Man has always wanted to look down at the world from the bird's perspective. Why do you find it so interesting to guide the attention of people so much towards reality?

Stefan: An important point is that we hardly ever work with actors. That creates the feeling for the spectator that all that he has discovered, he has discovered for himself. Of course, he notices that we have chosen the setting by choosing the performer or the window. But while the voice guides your eyes towards the dentist's office in the third floor, where at that moment somebody is having his tooth operated on, you always have the possibility to discover something totally different in another window.

Patrice: Regarding the projects that take place in theatre-spaces, one could also say that it is all about drawing attention to other aspects of reality. In Aby Warburg's words, it is perhaps about penetrating into the hidden chambers of soul documents. By suddenly discovering something that has always been there, but remained unnoticed in everyday life, and is made visible only now, with the help of that special gaze that one has when one observes in an art-context.

Stefan: Our performers stand on the stage - in their function as funeral masters, lawyers or inventors of a crematorium - because they have something to say. Not because they are driven on the stage by their acting career, money, or narcissism. They don't want to show how good they are in doing something, but WHAT they do and know. Thus, as a spectator, you are always left with the freedom of discovering in these people something new, while they sprawl in front of you.

Patrice: ... which means that *Sonde Hannover* signifies rather a sort of 'opening up' - in Lehmann's sense - where unforeseen surprises can happen. In *Deadline*, it's more about transferring 'real people' on stage, with all the problems that this can create, it becomes some sort of a mise en scene, which is unusual to a certain extent. Behind the façade of reality, there are other realities. The city has again and again been rediscovered by means of technical viewing - via photography and filming. At the beginning of the twentieth century, one experienced acceleration of life, but technical visual media could either make this evasive world repetitive - through film - or freeze and arrest it in photography, thus

making it readable.

Helgard: On the other hand, it is precisely one of the fascinating points in the Hannover piece that there are repetitions in reality, that the piece stages itself every day all by itself: the woman that passed with her shopping bag from left to right yesterday, today has perhaps brown hair and tomorrow might be blond and curly, but her role is cast very similarly.

Patrice: Still, as yet the unseen is given a very large frame here, while in *Deadline* the body of the mis on scene is lightened very fast.

Stefan: There are incalculable factors. The experimental arrangement on stage has a sort of openness that would be difficult to achieve with actors. The audience first of all sees 4-6 biographies. Why they have developed this attitude towards death, for example, is still under a large question mark...

Daniel: One can also describe this theatre as a blackbox (the machine that protocols fight movements). A blackbox is something in which you put something and then something comes out, but what happened inside, how the output was produced, that you don't know. In the same way, we put things into such a piece, which we develop together with the people according to the protocol regulations we develop with them. But it is not important to define the output; we care only about the protocol, which can be a regulation (how states are supposed to communicate) or a record (what the presidents were saying). If the participants ask us during the rehearsal what is supposed to be the message of the piece, we mostly give them an intentionally long and stupid stare and say nothing, or we say that it will remain open. In this sense, the blackbox is a state that makes the theatre constellation of audience space and stage productive: you make a protocol and a programme for everything, but not for the output. These people come with their own texts after all...

Patrice: In this case people are very strongly integrated in the process of production - precisely as regards their text - since they basically tell their own lives. There I find a link to a project like *Sonder Hannover*, namely that, through the storytelling of people, evidently more comes out than that which you alone would have been able to invent. So without them wanting it, something begins to show - analogous to *Hanover*, where more comes out with the coincidence of passers-by than that which you as "creators" have thought of. You are rather some sort of seekers - perhaps finders - and then you somehow put it together. How is it possible to bring these people on stage without them starting to act? How does this transformation process of reality, or particles of reality, function without too many changes?

Daniel: A parallel between *Sonder Hannover* and *Deadline* is that the experimental arrangement changes the observed object very

strongly, but not substantially. Probably physicians would say the same: otherwise, their experiments would be merely self-referential. When you step upon the stage with these five people, totally privately - which functions technically, since there are no spectators, only the working light is on, there is no rehearsal yet - then much of that threatening tension that one should somehow behave as on stage, in a technical sense, is simply not there. One can indeed be totally "normal" on these boards. But then, as soon as the spectators come in, or with the rehearsal signal, when the lights go on, there appears this problem of self-representation. It is like when you are sitting in front of a camera and having your portrait made, and then you suddenly notice: you are not the same as two minutes ago, you keep changing while this photographer is fumbling behind that black box. You begin to invent yourself anew. And this slight shift does not occur only on stage, but also within the gaze of the spectator in *Sonder Hannover* - only, in this case, the protagonist down on the street is far, far less affected, he knows nothing about the whole thing - you, who are watching, are far more confronted with the fact that you are changing what is happening down there, by the act of watching.

Patrice: So there is a shift also if one plays oneself?

Daniel: Yes, there is this transformation...

Helgard: ... because you think of the spectator...

Daniel: ... the audience is a mega-camera with many eyes.

Patrice: Is it not the same when I speak about myself just like that and when I speak about myself on stage?

Helgard and Daniel: That's not the same.

Patrice: What does it tell about theatre?

Daniel: For Zeugen! Ein Straßentheater! We've worked with two actors. They were to report on themselves at the rehearsals: they had been researching, observing processes at criminal courts, and now they stepped onto the stage and wanted to say what they had seen and experienced there. What is crazy is that these people, who have acquired acting techniques, are no longer capable of behaving on the stage in such a way that you would believe a thing of what they are saying! You immediately take it for literature! And they suffer from it. You think the text comes from Kleist. The two of them noticed that they actually, first of all, should work against everything they had learned. And from that point of view I do believe that those words, which a mayor like Hans-Dieter Ilgner says about himself in *Deadline*, are much closer to it, since you already consider that the "I", which he says to himself, is his own, and this is not the case with an actor. This "I" is for us the stronger among the theatre fictions and also the more theatrical one. If our protagonists already have theatre experience, it is rather a handicap. We organise the pieces in such a way that they can stay "themselves" as much as possible,

that they do not get completely twisted by the medium. Otherwise it would be lay people after all, and not the experts, to whom we want to give space.

Helgard: In order to describe the way we work, we often say "imagine it as a documentary film..." - then all the people say "aha" - "but on stage instead of the screen." And that is of course absurd, since when one thinks of a documentary, one imagines a team that remains totally in the background and almost imperceptibly skirts off the reality, then rushes off to the studio and outs it down to a few minutes. As for us, after we have "skimmed it off" together with all the concerned, we must bring it into a form that can be repeated, but in such a way that it loses nothing, if possible, of its liveness or its degree of reality. Stefan: Of course, these people do not pretend on stage to be walking over the Kropcke Square in Hanover with nobody looking at them. These are all people that "perform" in their own lives. They are some kind of spokesmen for themselves. We always seek forms of life that have a certain performative value: a funeral ceremony, a court process, a parliament session...

Patrice: Recent theories about documentaries claim that there is no difference between a documentary and a fiction film. There is a pre-film reality, which cannot be achieved on film. Therefore, what is transmitted through the medium as reality is always a constructed reality, however authentic it might seem in its pose.

Helgard: There is not only a pre-film reality, but also probably something like a "pre-witnessed" reality, since it is eventually all the same whether I sit there with a camera and a microphone or experience the situation as a spectator. Therefore, the fact that you, when you are being watched, think at the same time what the one that watches you sees - regardless whether he records it on a medium or not - this witness changes your being. Naturally you gaze through the eyes of the spectator and you wonder what he might see.

Daniel: I am a fan of the Barthesian reading, namely that, at a certain point, something sings through the medium; that there is something in images, even though they are so technical, a point where something, so to say, touches you theatrically - a punctum. Now, whether that is "authentic" or not, I don't care. This debate on "authenticity" actually has more than two crutches to limp on, since it always tries to say something useful, which is simply too far away from anything. Often there are spectators who decide at one point to consider all that they are told about our so-called "real people" as complete fiction - precisely in Zeugen!, where the actress Franziska Hensche plays a "real person" under cover, the court sketcher Constanze Schager. But at the same time, there is something that makes these stories interesting, not as well-constructed plots, but as something that one begins to believe or one simply wants to

indeed died, fallen, foamed, etc. Stefan: I have experienced such a situation recently: there was a woman fainting on stage, I tested, I believe, two minutes, as you estimated... Stefan: No, it was less. It was fifteen seconds or something like that, until our fire was torn, until the audience reacted. But then it was all turned over again, since the stage manager immediately jumped on the stage and said: You will get your tickets back. And she was so quick and so hysterical that a part of the audience again thought it was part of the performance.

But theatre begins much earlier, with our research. Today, we were researching for our new piece here in Vienna, at the OFEC: we interviewed the spokesman about the theatre of his diplomacy - and we exchanged interested and astonished looks - without actually understanding what we thought of each other.

Patrice: You practice some sort of collecting of traces that are actually hardly visible and only become so through your activity. In a way, you fetch it into the archive in the Groyan sense. If one views theatre as an archive of cultural values, then something can be made visible only by snatching it out of the profane space. And indeed, one looks in a different way after such an evening - for example, upon death.

Your works have again and again been characterised as "theatre ready-mades". And the interesting thing about the ready-made is that it takes familiar things and squeezes another meaning out of them. Which is then somehow "too sharp". One has discovered with the photography of the 20s that the most suspenseful is the most real. There is a sort of overaccuracy there. The more unadjusted, the more unmediated you show reality, the more surreal and supernatural and horrifying it will appear. And that is the effect that regularly overwhelms one in your pieces. It is the fact that what you see seizes you totally and this gets creepy.

Daniel: In Deutschland 2, there was something like a ready-made. The project consisted in the idea that the text (of Bundestag politicians) was given word by word, but only at the very moment, simultaneously, from the original location in Berlin.

Patrice: How much time passed in between? Daniel: Only as much as the lines needed to transport the tone from Berlin to Bonn, it was counted in milliseconds -

Patrice: Almost 'real time'.

Daniel: Yes. One could then see the citizens of Bonn, people, voters, as they stood there in that improvised imitation of parliament. And they spoke out what was at that moment said in Berlin. It was already a few milliseconds in the past and they repeated it. Actually, it meant speaking simultaneously. And some of these representatives of people's representatives even managed to overtake their original speakers, since it was clear how the sentence would end.

Patrice: Apart from the priest's "I try to speak about reality", there was another nice sentence in Brussels, which one could, by all means misunderstandingly, apply to Deutschland 2 - that of the simultaneous interpreter, who says: "my theatre excludes my own opinion". I think it's excellent. It is precisely this directness that I find so wonderful in this project - the fact that people speak out a text that they can no longer shape and that this makes the stupidity of the words that they repeat even more evident.

Daniel: Precisely: this performance lasted just as long as the original session, that is, from 8:30 a.m. until quarter to one in the night, and you could enter as a spectator, see how it functions and, depending on how good the representatives of people's representatives were, you could even get almost 1:1 what was spoken in Berlin; and it turned out that this text does not really win by its length and that it ceases to be interesting in its length by the mere fact that is spoken out by different persons. What was important was the action - the try-out. That was the attraction, not the original or its perfect copy.

Patrice: You must make it convincing for people why it is possibly right to do such a thing. How do you argue there?

Stefan: The two hundred people that were willing to copy politicians in Deutschland 2 did so because they felt personally related to them. Or exactly because they didn't feel related to them anymore, but felt a desire to jump into the politicians' roles and into their voices.

Patrice: Concerning Deutschland 2, I would also say that there was a need to represent the people's representatives for a change. That is somehow logical, but there are other projects in which you make people talk about that, which is everyday life for them, in another context.

Helgard: In the first place, we have many concrete questions for them. We ask them about their reality, their lives. And the fact that they answer to our advertisement, or turn up in another way, means that they also ascribe certain value to their experiences. They also have the feeling that they had something to say. Even the head cashier selling tickets, whom we won over here in Vienna, and whom we had a hard time to persuade to do it, with whom we really had to use strong arguments in order to bring him onto the stage, he also knows what he is after twenty years in that job, since he can look back on something. You certainly couldn't call that nothing. And the next step is to say: now we begin with rehearsals and we meet, two days before the opening night, and then so and so many people will watch us - that is a step that we make together with them. It is not something that we have to explain to them, it gets transmitted because we do not cease to ask questions and because they find it exciting to imagine: what is the actual and result of all that?

Stefan: That is as if a painter asked somebody

whether he may portray him or her and that person comes again and again to the studio and sits down; and at a certain point the painting is ready, but the portrayed person would like to stay just sitting there, since he or she has got so used to the studio that the painting itself has become superfluous.

Patrice: Once a critic reproached Matisee, saying that the picture he was painting had no similarity whatsoever with the woman that it was supposed to depict. And Matisee answered the critic, "but I am not painting the woman at all, I am painting a picture."


Daniel: That's it.

Patrice: You are always looking for projects - in Deadline it is very evident and also Deutschland 2 functions that way - in which aspects of reality have a central role. Now, one could agree that culture essentially originates from ritual and that one of the most important rituals is dealing with death, the expulsion of evil spirits, and that is perhaps the reason why Deadline shows its origin from theatre, which is possibly given by the genealogy from art. The politicians of Deutschland 2 are a slightly more complicated case. One cannot say what is the point; one must act "as if" one knew what to do, as if one had a recipe, as if one still had the power to act. And still: you search reality for its theatrical potential, that is, for all those places where one can find theatre.

Daniel: Yes, for the remnants. We have just made a discovery of a place where theatre is a stabiliser for common life: in court, in which the state power has diagnosed a disorder and is about to establish order symbolically, by passing a sentence on someone - that is admittedly no longer symbolic, but rather pragmatic; but in order to perform this act, a merited theatre setting is kept and used. That is rather a pragmatic remnant, a relic, a leftover of an old theatre culture, which has penetrated into such centres of social activity. One always uses it precisely there where there is a need of closing an imaginary or threatening crack - for example, in the representation of the "will of the electorate" and power, or at funerals...

Stefan: That was the beautiful thing about Kunsten Festival des Arts, where we invited 23 people to speak for 5 minutes about the role that they played in their city as a stage. We have come across some very bizarre people, but we have found in every single person a point in which he or she invented signs and thus performed theatre: with the Alzheimer-nurse, it was the fact that she sang the same songs every day with her patients, who can not remember that they sang the same ones as yesterday; and with the traffic policeman it was how he organised the way in which he should give signals in order to prevent the entire moving city from breaking down...





Kolektivnost? Želiš reći kolaboracija

Bojana Ovečaj

Prevela: Ivana Miković

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Kada smo prije otprilike pedeset dana Emil Hrvatin i ja predložili izvedbeni projekt koji bi se bavio kolektivnom izmjenom mogla mi pretpostaviti otpor i konfuziju koju će taj izraz izazvati. Pitali smo dvadesetak kazališnih programera, kritičara i teoretičara sudionika evropskih mreža koje predstavljaju radove iz polja eksperimentalnih izvedbi da nam pruže kritičku refleksiju o prijedlogu projekta, a njihovi odgovori su odjednom konvergencijom u nizu pitanja: "Niste li svjesni koliko je taj izraz ideološki i stereotipni? Mislite li na kolektivnost kao vid suradnje ili kao temu istraživanja? Drugim riječima, radite li kolektivno ili se bavite kolektivnim?" Bili bismo sretniji kada biste zamijenili taj izraz drugim koji više odgovara suvremenim praksama - kolaboracijom. Ona namje uključuje polje pregovaranja oko individualnih nadzora. "Mi sami smo trenuli od silnog nesporazuma. "Mi" se ovdje odnosi na sedam izvođača i/ili autora okupljenih oko činjenice da su i naš prethodni rad i naš sadašnji status na sceni izvedbenih umjetnosti vezani uz koncepte i redatelje koje smo nazivali "svim autorima", kao što su Jan Fajon, Meg Stuart, ATDK, Jan Rissman i drugi, bilo našim nekadašnjim članovima u njihovim kompanijama ili kroz njihov utjecaj koji nam se pripisuje. Okupljeni bez zajedničke volje za stvaranjem kolektiva koji, pretpostavljamo, nastaje iz hitnosti kolaboracije oko zajedničkih radova, oljeka ili teksta, proveli smo luksuznih mjesec dana u borbi da proširimo zabavu oko koncepta kolektivno radi na kolektivnosti. Zvuči kao knuži impasse, no pokušat će se poboriti prema našim okvirenim sumnjama: je li moguće eksperimentalno proučavati koncept koji je, kao što nam je sugerirano, više društven i političan nego umjetnički i suvremen, gdje se autorstvo ne pripisuje inicijatoru projekta? Sumnja u mogućnost rekonfiguriranja kolektivnosti bez centralnog vodstva, kao i u relevantnost takvog poduhvata dodatno su potpivali programeri redovito propustajući neviditi izvedbu pod naslovom Collect-iv i potpisanu sa by Collect-iv. Možda ih je zbunjivalo odsustvo distinkcije između proizvođača i produkta. Možda li privremeni postav jedne izvedbe biti dovoljan za autorski potpis? Ili su programeri pokleli pod pritiskom da predstavite rad sa imenom da kojeg stoji kao, zajedničkom koji jamči za ugovor, kao da je "povratak tvorcu" predujet predstavljanje kolektivnog rada uz bok drugog izvedbenog rola koji nosi autorsku etiketu? Naše insistiranje na potpisu Collect-iv by Collect-iv i njihova ispravljanja pobudili su niz društvenih sukoba: Emilova ljubav zbog dodjeljene mu uloge redatelja, nezadovoljstvo cijele grupe zbog nemogućnosti rukovođenja kontekstom prezentacije, osjećaj neugodnosti kod programera zbog očiglednog povlađivanja konvencija.

Kolektivni tip od vanjskih pritiska, back-stage ispitivanja, poput pitanja "tko je vode", što dugoročno može utjecati na kolaboraciju. No pitanje nezumijevanja vizualno u brand Collect-iv ne bi bilo zanimljivo samo po sebi da nije simptom neagode prema samom konceptu kolektivnosti. Oba strana su posramljena, rekla bih, kao da kolektivnost evocira samo slike prometa. Čovjek radije prijedlozi ulogu nego da sumirane starije znanca koji je zabrinuo u ateističnim marginalnim aktivizim - kao da taj znanac sebi smisli na zastario revolucionarni model iz osjećaju neagode u politici zapadne teorije scene prema izloženo-europskom teatru u B. Kunst, "Politics of Affectation and Uneasiness," 23-30. Da li kolektivizam nužno tumačimo kao sinonim emancipatorskih politika u kazalištu i izvedbenim praksama šezdesetih?

Liberalističko naslijeđe: Slike kolektivnosti

"Kad osjećamo, osjećamo hitnost kad osjetimo hitnost, djelovat ćemo: kada djelujemo, promijenit ćemo svijet", riječi su Juliana Becka, osnivača Living Theatrea. Nije riječ o utopijskom modelu društva ili formuli kazališta koje evocira trenutnu političku i društvenu akciju kojih se stidimo, prije je riječ o tonu da su vrijednosti naslijeđa šezdesetih ugrađene u liberalizam današnjice.

On dizejavu da ga opsjednu sve sile koje su mu ne poslušne. Zajednica mu pomaže pritići taj put. Ona ga pažljivo promatra, no ne sprečava ga. Zajednica se uključuje u suštinu njegova puta. Ona pati njegove promjene. Ne pokušava ga uprijeti, niti vlasti ga samo okružuje počeo, već ga polako da ide dalje u smjeru u kojem se kreće. Na taj ga način podstiče, ne mu, pratići njegove promjene, daje snagu da putuje u nepoznatu." Očitanje opće scene iz legendarnog performansa Living Theatre Paradise Now, no mi što tako možemo, na primjer, zamisliti terapijsku ili transcendentnu medijaciju zajednicu čje se pretpostavke duhovnosti i fizičkog oslobađanja ne razlikuju mnogo od plesnog žigiranja o osobnom samoostvarenju? Kakvo je toje iskustvo, što si ojele, čemu te to naučio, koje putuje si je to obratio?

Living Theatre je predlagao duhovni put društvenih, političkih i kulturnih revolucija u ritualima djelovanja, dok je jedinstveni skupine s publikom imao svrhu postizanja transcendentnog stanja stalne inovacije koja je imala kulminirati - danas počev zanimljivo - slavljenjem na Mars. Zvali su to ritualom novih mogućnosti. Postali kolektiv tako je postalo sigmalizirano idealima praksoneke esencije i identiteta, čovjek postajući čovjek, supra-individual, predobražanje kroz proširenje, sve ono što će otada konotirati svaki zamisljeni blisk-zajedno. Totalitarni konstruk - čijeg naloga bismo se još više posramili - zalazila se na uvjerenju da pomak ne može transcendirati bez instrumenta. Drugog koji djeluje kao posrednik, a čij je prototip Krist. Problem gurala i guralima rije pitanje gospodara-diktatora kojeg treba zbaciti s trona, već pitanje karizmatskog autoriteta proizvedenog podriggvanjem, pitanje snaga koje prijelazeju na podvigaivanje pod vodstvo u nastajanju vlastita puta.

Bivamo li model centraliziranog autoritativnog kolektiva s generičkim starenjem kolektivnosti, te tako uključujemo bilo kakvu mogućnost ili interes za kolektivnost danas? Nadahnut, praktičari to potvrđuju konvencionarnom mudrošću. U recentnoj publikaciji o kontekstnoj improvizaciji Daniel Lepkoff, jedan od pionira kontekstne improvizacije, daje svoju definiciju: "Vodstvo je pod pritiskom na polju kolaboracije,

Upravo je to po sebi zlati slijedi je. Saborozacija u kojima sudionici žele uspostaviti jednakost svih glasova vodi k samouništenju: dok se svaki glas obazirivo oblikuje prema odgovoru drugog, ponuka biva izgubljena u difuznom procesu dolazaka i odlazaka." (Van Insschoot, 18). No, dis-pocija kao disperzija pozicija bez hijerarhijske moći bi trebala biti uvjet kolektivnosti koja nadilazi svaku dostupnu koncepciju pod tim imenom. Geeta koju opisuje Xavier Le Roy simbolizira ovo stanje. Tijekom procesa Nemenos (1998), kada je pozvao deset umjetnika da sudjeluju u improviziranju i prezentaciji slike tjela, odgovorili su nakon svake svoje improvizacije, a svaki put kada su morali donijeti odluku o korištenju glazbe, sudionici su pogledali u njega. Xavier bi se tada okrenuo prema zidu kako bi naglasio da on ne predstavlja autoritet u grupi. (Ibidem, 34) Instinktivni nagon obaranja pojedinca za kojeg se smatra da ima odgovor ta, zauzvrat, okretnost tog posljednjeg u mislu prema zidu ne samo da razdvajaju mehanizam delegiranja vlastite odgovornosti na druge, već, što je još važnije, manifestiraju otkrivanje, uslovni refleks koji opstaje dugo nakon što je uklonit despotički režim guru-skupina. To pokazuje da ono oko čega se skupljeno mora biti uzdignuto do pozicije koja autoriteta koncept, kvilietu i stili rade. To pokazuje da čin pokretanja projekta, čak kada to znači pozivanje pojedinca na sudjelovanje u nekim činovima, uspostavlja autoritet autora. No, društveni habitus ne smije opravdavati uobičajene pritužbe s kojima autori kolektivnih projekata slijedu ramena, tako je to, uvijek do postojati onaj koji nosi znanje, moć i odgovornost iznad skupine. Tadašnja prema transcendentnom načinu tijekom uspostave onog s onu stranu ili izvan kolektiva i njegovih članova paradoksalno je vezano uz projekt emancipacije pojedinca kroz kolektivni proces.

Upravo su kolektivni završeni na esencijalističkim premisama (ljudskosti na djelu i mitološke stapeja života) i umjetnosti tijekom šezdesetih odgovori za kraj kolektizma. Dramaturgije uspona kroz stvarno putovanje odjave sam svoj projekt od bilo kakve društvene ili političke mijene jer ga, u završnoj fazi, svodi na apstraktnu ideju individualne slobode. Pokušavam reći da trebamo završiti povijesnim kolektivima šezdesetih jer su osigurali osnove liberalnog individualizma današnjice. Penjari su na nas naslijede liberalističke disciplinirane misli: praktičnu slobodu kao što praktičnoj slobodnu volju. Uzmimo za primjer jedan od imperativne Living Theatre, kao što je "Primjena je prirodo stanje bivanja", ogolimo ga od pomodnog anarhizma šezdesetih i dobit ćemo slogan "slobodan, različit, kreativ", no što? Današnji suvremeni izobličuje: autor, programer, gledatelj. Kolektivnost u modelima koje odbacujemo zadržati u pamćenju degradirane je na ideološki promašaj ili društveni skom, kao da je osuđena da uvijek padne u fetišistički režim kolektorizacije. Važnije bi trebalo biti da se spita zašto kolektivizam nije samo napušten nego potpunit, zašto je sama ideja kolektivnosti obojena, ili da li nam je dopadljivo promisliti je u drugim okvirima koji bi služili kritičkim potrebama današnjice?

Zajednica lišena djela: umražavanja

Da bismo odgovorili na pitanje zašto je kolektivnost obojena, uspijemo i zasiti nalogodu i gaderije koja rezultira iz povijesnih primjera, još uvijek nam ostaje jedan društveni afekt kojeg treba ukloniti: sentiment. Svrnja '68. Jedini je zakon napuštanja, kao u ljubavi, biti bez mogućnosti povratka, bez uboštva. Tu je, i onda ga više nema, žrtvena s kojim su se svi šezdesetsimalni intelektualci tužno javljali nakon kolapsa komunizma koristeći je barem tome da se ponovo postavi pitanje kolektivnosti. Petnaest godina nakon svrnja '68, pitanje kolektivnosti se vraća u vidu zajednice. 1983. unisrdnik časopisa Aile, Jean-Christophe Bailly predlaže temu zajedništva (la communauté, le nombre). La communauté, zabranjena riječ, odnosno riječ koja je prije više od dvadeset godina rezervirana za Evropsku zajednicu, nanovo se pojavljuje kao pojam prikladan od komunizma. Poziv za priloge za broj izlazi mnoge rasprave i pokreće seriju unisrdnik esaja između intelektualaca kao što su Maurice Blanchot, Jean-Luc Nancy, Philippe Lacoue-Labarthe. Njihova preokupacija je bila preispitati status zajednice nakon svrnja '68.

Komunizam ukazuje na ideju ili projekt, dok zajednica čini se predstavlja činjenicu, detost. Komunistička proglašava svoju podršku zajednici koja joj nije dana, koja se održava kao dij. (Nancy, 2001, 27)

O kojem projektu govorimo? zasigurno ne o komunističkom niti o komunističkom ili komunističkom. Ako gledamo na kolektivnost kao na zajednicu, što je to što tvori onu poznatu riječ - zajedničko - ali i koncept koji je postao tako nejasan?

Na pad komunizma tako se samo odgovore ishranjen potiskivanjem sarnog pitanja biva: zajedno (koji je pak takozvani "rešni" komunizam potiskivao pod zajednički štak) (Nancy, 2000, 43).

To nije istina. Ako baš hoćete, u neoliberalizmu istinu uživamo u "bivanju-zajedno". Zajedničke su nam trgovine i komunikacije. Jednom riječju: mreža. Mrežna organizacija nade osigurava lutanje prelaženja granica lokalne plosne zajednice i prodora u polje discipline "suвременog plesa". Protekle godine, obustava beskrupnijim diskusijama sa skupinom plesača i kiselititica u Tancužnaru u Beču, dij koji je bio anaristički koncept izradivanja u suvremenoj izvedbenoj praksi, zadovolji smo se postavljenom konsenzusom kroz primjer. Kojoj i prica triadica, poznati oris i metafora. Kojoj neumorno proganje piticu, prilaziti beskrupnju ravnju površinu putanje, uvijek na istoj nepremakljivoj udaljenosti od pitice, sve dok se ne donuje u kšure, koja puta. On nikada ne gine, samo ostavlja oštari trag svoga tijela na dru ponora. I to samo da bi se iznova pojavio u trku. Trčanje za plodom triadicom preko putanje se širi preko virtualnog zemljopisa koji istražuje deinteriorizacija pokret, svaka akcija generira svoji odlazak iznova, te linju potjera

oblikovanu domaćinstvu i brzom kretanju. Uzeo smo taj primjer kao bismo opisali pojam "polja", koje smatramo. Nagli prekid pojave je objeđen padom s klesau, a vertikalni pad na ograničen teritorij nazvati smo zajednicom. Dvodimenzionalna slika tijela ostanog u površini zadržava potjeru s trgom. Latraku izraz terminus znači "granični rub", te je izvorno korišten kao ime klasičnog božanstva čija je tijelo nalik ljudskom postuano izlijeđeno do točke usadane u zemlju (Agamben 1999, 207).

Istraživanje započinje prodorom u nov teren s mogućnošću da se proširi u polja istraživanja. Najizbježna prikladna slika zajednice, lokalizacija - privlače tjelesnog pojedinca nadaje u njenimja kulturnih, povijesnih, političkih konteksta, instrukcija koje propisuju diskurse i ograničavaju aktualizaciju mogućnosti. No, ovo bi bile samo kontekstualne verzije mits o Sotru, a kako nam nedostaju materijalna koordinata zašto i ne bismo ozbiljno i inovativno? Polja nije samo nisan konstatacije kao što ga popularan diskursijski diskurs označava. U stvari, ono je omogućeno i predstavljeno međima izvedbenih prostora, festivala, istraživačkih laboratorija, jednokratnih kolaboracija, lansiranih programera, showcase platformi, kritičkih platformi na Internetu, međunarodnom scenom na kojoj su svi stvaratelj prijaljen tražiti vrijednost i poziciju. I, ekonomije rečeno, možemo reći da ne samo da tražimo, već i ovisimo o mogućnosti pozicioniranja, fokusa na međunarodno pozicioniranje umjesto asoracije ka poziciji samoj, jer se pozicije čine vrlo mobilnim i nestabilnim. Sve ovo samo zato što lokalna zajednica ograničava pojedinca na jedno fiksirano mjesto, ne okvir pripadnosti osobnoj povijesti, na ulogu i pravo na određena znanjenja, kao i na produkcijske resurse koji se dodjeljuju odlukom zajednice. I zato zajednica - međunarodna da, lokalna ne - jer lokalna uključuje rođenja teneta društvenih i mikropolitčkih problema te dane zajednice. Strategija moguće radikalne figure usred takve umrežane subjektivnosti jest u tome da razvije vlastitu paralelnu mrežu.

Umjetnica si / to znači: ne radiš zato da bi zaradila. Neki to tako misle. To je dobro opravdanje da si ne plate za sve što činiš. Tako se događa da ti, kao umjetnica, ulažeš novac u projekte koje će drugi postaviti u svom muzeju, u svojoj Kunsthalu, u svom izložbenom prostoru, u svojoj galeriji. Ti si investitor. Dajet pazljivica koje ti nitko neće vratiti. Pružamti finansijski rizik. Spokuliraš sa sobom kao s umjetničkom vrijednošću. Ti si broker. Ne možeš uložiti sve svoje novce u jednu vrstu umjetničkih dionica. Tako unosiš raznolikost u svoje aktivnosti. Ruководiš različite kope pružamti. Ti bi to rekla drugače. Znam. Kažes da bišaj od blage zločinjenje. Vilestruka si ličnost. Fotografiranje si, na također DJ. Imaš časopis, izdavačice si, na također organiziraš zabave. Fotografiraš ljude na zabavama. Organiziraš zabavu kada predstavljat časopis, puni brojave časopisa fotografirana ljudi sa zabave, organiziraš zabavu na kojoj si DJ, imaš DJ kolektiv kako bi mogla hodati među ljudima tijekom svoje zabave, razgovaraš s njima i pišaš ih žele i objaviš nešto u tvom časopisu, izdaješ CD-e, predstavljat ih uz zabavu, izdaješ CD-romove s fotografirana ljudi na zabavama, stavljat CD-rom u svoj časopis, želiš da čitatelj slušaju tvoju glazbu, želiš da ljudi sa zabave čitaju tvoje tekstove, pozivaš one koji pišu za tvoj časopis da dodu na tvoje zabave, praviti instalacije od fotografije, intervjuiraš ljude koje upoznaješ, intervjuiraš ljude koje želiš upoznati, pišaš onima koje upoznaš u svom časopisu. Distribuirat slike koji postavju na tvoje zabave u barovima u kojima se susrećeš s ljudima koje intervjuiraš. Kupuješ ploče na buvljarnici, distribuirat slike koji postavju na zabave u baru u kojem pješaš kažu nakon projekta buvljarki, prešati video snimke sebe kako unistavljat ploče koje si kupila na buvljarki, oslobodiš svoju zemlju od njegine loše glazbe, prikazujat video u galeriji to si DJ na obavljaju izložbe na koju pozivaš ljude koji su pišaš za tvoj časopis, ulaziš u zabavu i fotografiraš ih. Pozivaš druge DJ-e da puštaju glazbu s tobom, ti si MC i neko drugi je DJ, pozivaš ljude koji staju na zabavu, upoznaješ ih jedne s drugima. Ti si umjetnica i medijatorica, miješaš ploče i želiš da se ljud miješaju, čak umjetavati fotografije, umjetavati fotografije ljudi koje želiš vidjeti kako se miješaju. Razgovaraš s ljudima koje fotografiraš, oni te postavju na svoje zabave gdje razgovaraš s drugima o fotografiji. Također majice sa svojim imenom, ljudi nose te majice, (jerid ih da prisagnu da će nositi tvoje majice na zabave na koje ne idu). Ti si svugdje i svi se plašu gdje si. Doma si, radiš na svom prijenosnom kompjuteru, nastavljaš sve prepiše elektronskom poštom čemo gdje si stala, obavještavati ljude o svojim projektima, radiš stajno nove projekte. Telefonski rezerviraš karte... (Lesage, iz manuskripta "A Portrait of the Artist as a Worker")

Suvremena se figure autora kao proizvođača odire izvana nametnutom tržištu koje želi pretvoriti njegov rad u robu jer je i samo mašina koja posreduje, ne proizvođači umjetnička djela, već produktivnost i samopropisano umrežavanje. Posao slobodnog autora uključuje umrežavanje aktivnosti, konteksta, oblika rada, kolaboracija i prezentacija, posebno ostavljaju prostora za karakterističnu radu-u-vijeku koja se može pripisati objem opisu, umjetniku kao vlastitom projektu.

Taj model pruža sliku zajednice bez nade, bez završnog proizvoda, što de neč communities desolirne, nedjelatna zajednica lična djela. Nedjelatnost i razdijeljenost: ovdje treba shvatiti kao oduzu na lenjističko pitanje (što nam je činiš). Na, nita se ne može učiniti, sve što je posebno odima se već darim i suveren, i stoga nema ekonomike i političke hitnosti koja bi kolektivno mobilizirala zajednicu. Čini se da socijalni sustavi umrežavanja pružaju umjetnicima dovoljnu strategiju organiziranja vlastite ekonomike i umjetničke nezavisnosti bez ovina kolektivnosti. S druge strane, može mi se protukovati argumentom da je kazališna zajednica Beneluksa kojoj pripademo poznata po svojem kolektivizmu. Ona njeguje nevjerojatan broj kolektiv kazališnih glumaca bez recitaja. Tig Stan, Dood Peard, De Roovers,

Barland, da imenjem sam neka od onih koji su nastali pod utjecajem tada inovativne prakse Matcheppia Dacozie, te su organizirali suradnju razmjene programa neovisan o neprofitnim kazalištima Stadsschouwburga. Na tada bismo govorili o kolektivima kojima dominira instrumentalna logika: umjetnički afinitet plus instrumentalne racionalne potrebe za kolaboracijom, jer su nizozemska i belgijska socijalna država viškodulne prilikom osiguravanja strukturnih sredstava.

Suvremeni kazališni kolektivi nisu politički motivirani potragom za novim oblikom kolektivnosti, novom podjedom rada, upravo zahtijevaju da se ode dalje od profesionalne specijalizacije, specifičnosti medija i institucionalizirane produkcije, zahtijevaju koji su oblikovali kolektive kao što su Living Theatre, Open Theatre, The Performance Group, Werktheater (Amsterdam), Judson Dance Movement i Grand Union plesni kolektivi tijekom šezdesetih. Ti zahtjevi su danas djecom zadovoljeni: potreba za mrežama koje podržavaju eksperimentalni rad, potreba da se eksperimentira i radi transdisciplinarno više nije tanagraevna, hitno pitanje kolaboracije, a da se ne govori o kooperaciji koja je protubila iz klime političkih i društvenih pokreta tog doba. Što se više govori o kolaboraciji to je ona manjkavija, simptomatična za krizu, kaža Myram Van Inaschout kritizirajući festivalizaciju austrijske sparnjave izvještja i mobilnosti umjetnika. "Ne smijemo zaboraviti da kolaboracija ne podrija ausu Umjetnika, već je umrožava", komentira ona (Van Inaschout, 17-18), a to se odnosi samo na tip kolaboracije za kojim seče vieda potražnja. Meg Stuart i Gary Hill, Jan Rasmus i Jonathan Burrows, Jérôme Bel i Forsiad Brimantment/Tim Etchells. Ne želim reći da ovi susreti nisu interesantni sami po sebi, no želim istaknuti da fenomen privremenog produktivnog susreta premijetja naglasak na njihovo programiranje kao spektakularno udovoljstvenih događaja. Autori namjeravaju svoje specijalnosti u okviru jednog projekta u reći da de doći do nečega trećeg, novog i nepoznatog, izvan njihovih dviju discipline. No, njihova namjera da suradnju nema namjeru mijenjati tipove autorstva ili proizvesti identitet "iz treće ruke", do upotrijebljen pojam koji Charles Green koristi da bi opisao konceptualizaciju kolaboracije kaskaderstva za ecdamdesete: kompozitna subjektivnost Gilberta i Georgea, Marina i Ulaya ili "biokritički" konceptualan timski rad skupine Art+Language. Rad koji je proizašao iz ovih dugoročnih kolaboracija nalazi svoj interes u kritici "prirodanog", samoznačajnog individualnog umjetničkog identiteta, te je fokusiran na konstruiranje alternativnih oblika i figura autorit. U sklopu Contexta #1 slična strategija se pokazuje u predstavi Xavier Le Roy, koji je naručio i potpisao Jérôme Bel, a realizirao Xavier Le Roy. No, moramo biti pažljivi da to ne svjedeno saimo na činrno poigravanje almeditacijama. Ovaj rad na razotkriva samo ugovornu osnovu autorstva, konvencionalni čin kojim umjetnički svijet deklaracijom kisti autora. Vajnije je primijeti da Xavier Le Roy bika rad sa Belovim suradnicima-izvođačima, te se nastavlja na Belov The Last Performance, rematprintajući time - pa možda čak i ispričaju - Belove postupke postavljanja na scenu "amri autorit". Umjesto taktike govornog čina (je sam Jérôme Bel, je sam Ande Agassi, je sam Hamlet, je sam Suzanne Linke...), Le Roy koristi mogućnost izokretanja znaka kako bi izložio teatralnost sakriti, pokazati, izvesti se događaj izvedbe plesnika izba kojeg uvodit pod kritikom istak na scenu postavljajući različite ikončke mimske točke (Michael Jackson, Marilyn Monroe, Jesus Christ i dr.). Xavier Le Roy Jérôme Bala, koji realizira Xavier Le Roy proizlaži iz kolaboracije u kojoj nije bilo kolaboracija, kao što Bel opisuje: "Moje kolaboracije sa Xavierom Le Roy na jednom radu nastavljenom Xavier Le Roy je bila u jednom roku toliko ja je neam činio nitla, a on je činio sve, ali i nikakve jer skoro nikada nismo razgovarali o radu, tek neito niao pred samu premijeru." (iztat preuzet iz Van Inaschout, 28.) Ali tu se ustnu radi o privremenog kolaboraciji gdje je zajedništvo usmjereno u zajedničkom diskursu. Tako dolaziho do točke koja mi se čini najgipkom Contextu #1 gdje se seku trenutna stanja pitanja autorstva, kolektivnosti i kolaboracije te zajednica. No, razmjere ove isprepletenosti treba pažljivo specificirati.

Stanja autorstva, objekta umetničkog rada ("aboutness") i kritičnosti u suvremenim konceptualističkim metodologijama

Gledajući program ovoga festivala, čini se da se odvaja ona paradigma koja autorstvom pozicijama i pitanjima vezanim iz njih pristupa otvoreno, kritički i kroz metodologije različitih stupnjeva i smjerova konceptualnosti. Tako: The Last Performance, Xavier Le Roy: 20 minutes for the 20th century. Powered by Emotion, a možda osmo ovom nizu mogli dodati Uhaban und Aufbau - ReConstruct Revisited (Marin Nizabari), ne želim imenovati kao "konceptualističke" te potrošiti ostatak ovog teksta analizirajući različit konceptualističkog pristupa i neslaganja oko ovakvog određenja. Dovoljno se pisalo i raspravljalo o tome. Željelo bih definirati ono što je zajedničko i dijejeno u diskursu - njegovu kritičnost. U ovim predstavama, kao i u drugim radovima Bala, Le Roya, Seghala i Spöngberga, kritičnost uključuje različite postupke izvođenja gledatelja i, u nekim slučajevima koje sam spomenula, razvijanje dispozitivne plesne i kazališne izvedbe. Kritičnost, a ne kritika ili kritiziranje, znači važnost neformalnog fokusa - strategija i taktika usljed kojih je gledateljica suočena sa izmještanjem plesa kao estetičkog i mod-umetničkog objekta i proširena nositi se sa vlastitom spremnošću da naprini rad.

Bel, Le Roy, Seghala i Spöngberg su kroz prakse performativne kritičnosti doprinijeli još jednom pojmu autorstva koji ne treba dovoditi u vizu s bathosovskom ili foudautovskom demagogijom autorstva/objekta, iako se Belov Last Performance bavi tom temom. Čak bih ovdje predložila tip autorstva zasnovan na diskurzivnoj INTERVENCIJI, usljed efekta ometanja spektakla izvedbe i ispoljavanja pisma - écriture - koreografije. Jedno je sigurno: ono čine sami. Želim naglasiti: ovaj rad može činiti samo autor koncepta. Ovi autori eventualno dijele zajedništvo diskursa iz kojega se ponekad mogu roditi kolaboracije, no nema potreba za oblikovanjem kolektiva kao takvih da bi se utemeljila suavost ovih autorskih intervencija. Kolektizam je, dakle, nepuštiti jer između ostalog nije u stanju podizati najkritičnije prakse u plesu

Danas, ako je on njezin bio pokušaj eksperimentiranja i kritike, kao i u slučaju Judson Dance Movement i Grand Union kolektiva. Da li je usporedba sa Judsonom neumotivljena?

Ne osjećam, kada je prije četiri godine Xavier Le Roy predstavio *EXTENSION*, kreirao je izvanrednu radnu situaciju u kojoj bi se eksperimentiralo s oblicima produkcije i percepcije unutar fiksativne kolektivne strukture sačinjene od plesača, izvođača, umjetnika, teoretičara. Na ovom je početku *EXTENSION* postavijen kao radionica, a kasnije se pojavljuje u različitim oblicima: kao prezentacija radionice, kao mišljeni program radova različitih sudionika, kao semski disk u okviru predavanja-izvedbe *Product of Circumstances*, te kao *EXTENSION* radionica i komad (vidi Haemann, 2003). Sjećam se da sam čitala o debatu u kojoj Martin Nachbar kritizira ideju uspoređivanja *EXTENSION* s Judsonom, s događanjima Judsona na temelju činjenice da je politička aktivnost u radu Judsona uključivala koreografiju koji su usvajali francijaci neovisnom autonomnom strukturom (vidi Xavier Le Roy, Martin Nachbar, Mårten Sjöberg, "To deviate from the deviation itself...", 32). Osobno, ne mislim da je uješt francijska neovisnost klučnik, pogotovo što na vidim moguća alternativna kaptiku danas. Ono što me više zanima, vezano uz usporedbu s Judsonom je još jedna od današnjih nemogućnosti: simptom ograničavanja kritičkih stavova na predmet "plesa" ili "kazališta", nemogućnost rada da bude što na autoreferencijalnoj kritički iznenađujući objekt ("aboutness"). Zato radije govorimo o političkoj mediji plesa/kazališta, nego što tvrdimo da su kritike gledateljstva ili dispozitiv šire izvanumjetničke političke relevantnosti. Društveno biće se osvrće oko sebe, a ne više oko nekoga drugoga. Da li je objekt ("aboutness") kritičkih pokušaja današnjice osuđen na autoreferencijalnu plesa i kazališta? Kako bi drugačije mogao biti kritički? Čak i u slučaju predstava Judson Dance Movement iz šezdesetih koje su s vremena na vrijeme simbolički pokušavale ostvariti kontakt s političkom stvarnošću kroz proteste, javna maskeva, humanitarna izvedba, ili Judson Flag Shows na primjer, Yvonne Rainer negira bilo kakvu političku relevantnost (vidi Burt, 9). Performansi Judson Dance Movement su se obratili odobravaj publici koja se već uvijek usagrijed umjetnički i politički sagleda s radom. Kako bi prema van ukazao na nemogućnost direktnog uključanja konceptualizma u društveni i politički realnost, Robert Rauschenberg je 1969. zakladio na vrata izdabanog prostora ponuku na kojoj je pisalo: "Moja će izložba u Art&Project galeriji u Amsterdamu u prosincu 1969. trajati dva tjedna. Zamolio sam ih da zašljubaju vrata i priđu na njih obavijest na kojoj piše: 'Galerija će biti zatvorena tijekom izložbe.'" Ovu gestu je 2001. ponovila francuska grupa Bureau d'études, zatvorivši izložbeni prostor preuređenog industrijskog zdanja u lučkom gradu Le Havre. Umjesto Rauschenbergove ponuke, ponudili su posjetitelja knjigom *Jurassic Park* (Jurassic park) u kojoj se nalazio sat detaljnih zamisli ova "primenog podzemlja" grada (vidi Holmes, 164). Razlog moje kritike digresije u likovnu umjetnost je pokazati da se, iznenadjujuće, devedesetih svijaju broj umjetnički kolektivi sa specifičnom misliju i modelom kolektivne umjetničke proizvodnje.

Kolektivima kao što je spomenuti Bureau d'études, milanska agencija za teritorijalnu istraživanja multimedijalno, te Raps Media Collective iz New Delhija, da spomenem samo najpoznatije, zajednički je heterogen sastav umjetnika, teoretičara, stručnjaka za medije i znanost, arhitekata i drugih, koji se okupljaju oko projekata koje je moguće realizirati samo kolektivnim radom. Njihov rad poziva na konceptualnog odnosa od objekta-produkcije prema kontekstu-intervenciji, ali uporaba teoretskog okvira nalk onome konceptualizma suvremenog plesa nema ostatiću već političku svrhu. Teoriziranje granica, medij razlika, javnog i privatnog društva spektakla, vodi iz knužne konceptualne autoreferencije u izložbu umjetničkog laboratorija u angažman s "vanjskim svijetom", intervenciju u društvenu i političku stvarnost, čineći vidljivim ono što ostaje nevidljivo u medijskom spektaklu. To je proizvelo novi model umjetničkog djela kao dokumentacije, uz korištenje metodologije istraživanja i analize, prezentacije u obliku studije, novih medija, kartografskih dijagrama poput *Komunizama* kojeg je napravio Bureau d'études i koji pruža iscapit uvid u tipove zajednica i kolektiva otpora koji djeluju u umjetnosti i društvu današnjosti. No iz ove priče možemo zaključiti da su dva desetljeća nakon konceptualne umjetnosti umjetničke prakse likovne umjetnosti iznova pronalaze kritički način uporabe vizualnosti koja nasilja umjetničku autonomiju. Nimalo nalk umjetničkoj izložbi, dispozitiv kazališne/plesne izvedbe i produkcije sa svojom sklonost korizmama i autoritetima koji bi vodi i obilježili kolektivni proces, te sa instanciranjem na zabavi, nije otvoren prema anonimnom neosobnom obliku kolektivnog angažmana, kako kao obliku okvira zajedničkog rada tako i kao kritičkoj i političkoj nužnosti.

Samoodređenje i pitanje umjetničkog rada

Mogli bismo u apokaliptičkom tonu i zaviriti spektar društvenih anekdota izravan kolektivnošću izvedbe. Kolektivizam je misao, nikad nije imao oblika u izvedbenim umjetnostima, niti kao društveni fenomen, niti kao politički projekt, pa ni nakon siona kojim šezdesetih. Tružam pobjeđu. Čini se da je subvencionirana autonomija nužna kako bi nastali eksperimentirani i kritički pokušaji u polju izvedbenih umjetnosti. A tada govorimo o autorima-pojedinacima, a ne kolektivima, govorimo o onima koji su u stanju osigurati i garantirati likovnu u zemlju za novac. Jérôme Bel, Xavier Le Roy, Emil Hviert, Christophe Willever, te drugi renomirani koreografi i ljudi od kazališta su 1999. potpisali manifest Društvene Politike:

- Mi smo Europljani
- Mi smo građani
- Mi smo radnici

- Mi smo umjetnici
- Mi smo izvođači
- Mi smo nezavisni
- i...)

Od Europske zajednice tražimo da:

- podržava umjetnike onoliko koliko podržava umjetnost,
- ulaže u tekuće potpore i dugoročni nast nezavisnih izvođača,
- aktivno podupire umjetnike koji se bave istraživanjem, razvojem i stalnim procesom vlastitih praksi, u jednakoj mjeri kao i nastanak i plasman novih radova,
- precizno i jača veze između i unutar inovativnih suvremenih praksi,
- pomaže strategijama interdisciplinarnih dijaloga, kolaboracija i ulagačkih inicijativa,
- podrži nove strategije povećanja svijesti i razumijevanja publike,
- pokrene iskrenu predanost inovaciji, raznočelosti i hibridnosti,
- aktivno nastoji, prepoznaje i podržava veći broj srodnih, lokalnih i inozemnih umjetničkih struktura i infrastruktura,
- te se uključi u dijalog, postavi uvjete nove diskusije na temu ovih pitanja.

Koliko god da bih ja kao netko tko radi na projektima potpisao te iste zahtjeve, pitam se hoće li i treba li Europska Unija odgovoriti na njih. Ispostavlja se da manifest kao žanr iznabavljanja kolektivne volje počinje zajedništvo samo kada se radi o borbi za financijska sredstva. No, ako smo razočarani činjenicom da je novac jedine zajedničke instanca sposobna mobilizirati zajednicu, čak kada je namijenjen svrsi istraživanja "dosad nepoznatih mogućnosti", tada moramo biti svjesni da se vlačimo na očekivanja od zajednice za koje su odgovori komunizam i socijalizam. Rječ je o staroj modernističkoj nadi u radikal i inovaciju iz koje nema povratka na staro, nadi u novo stvaranje svijeta, čak kada se to odnosi samo na umjetnički svijet.

Dakle, nema načina da kolektivni ili zajednice izvedbene umjetnosti poležu pravo na radikalizam ili da se zagovore povratak kolektivizmu uz moto: "pustite svijet da se vrati unutra", "određite se prema društvu i političkim stvarnostima", jer isti moto nije bio deletan kod prethodnih kolektiva u šezdesetim, pa kako bi mogao biti sada kada ne postoji ideologija koja bi ga podržala? Ako zrovna promislimo nove uvjete kolektivnosti, ne bismo li trebali gledati na njegovu politiku kao na politiku bez ideološke konotacije, politiku krajnje kritičku prema ekonomskom okviru rada, proizvodnje i prezentacije?

Ono što možemo smatrati potencijalno transformativnim i politički relevantnim u današnjem kritičkom otporu u plesokoreografiji je moć SAMOODREĐENJA. U ovom trenutku ona odlučno ankura: "Ovo je koreografija", drugim riječima, samoodređenost kroz govorni čin preuzima ulogu kritičke i ukovidi vlastitom interpretacijom. Do sada ona uspijeva održati otvorene, fleksibilne i kontingentne definicije plesa i kritike načina na koji smo navikli percipirati ga. No, njena ovisnost o kritici unutarinih pitanja plesa koja ovise o mediju samom čini je, zbog njenog djelovanja u institucionalnom kontekstu kazališta, vezanom uz kazališni dispozitiv kojeg bismo se mogli riješiti tak uokliro bi se samoodređanje također primijenilo na okvir rada i djelovanja. Što bi bilo kada bi postojala situacija u kojoj stvarajući ne bi djelovali kao autori u institucionaliziranoj kolaboraciji? Okvir suradnje čiji rezultat ne bi morao zadovoljiti zahtjeve umjetničkog tržišta? Okvir suradnje koji bi uplićio, ali ne i pazio na proizvodnju kontakata, ne u smislu potrage za novim fenomenima kao što je nekada bila kontaktna improvizacija, već kao mogućnost pojedinačnih veza, tenja, mutacije među neovisnim akterima, eksperimentiranja koje zahtijeva spremnost odricanja od vlastitih intencija ili nastajanje kada pojedinac prestaje biti primarno preokupiran utvrdjivanjem svog autorstva. Zvuči kao da se želim za intencije za oblikovanjem kolektiva, ali ne, radi se samo o prijedlogu njegovog redefiniranja. Definicija kolektivnosti kojoj težim obdaruje uvjete za koje smatramo da čine kolektivnost kao političku situ nemogućom, uvjete o kojim ovdje govorim, poglavito:

- totalitarno zatvaranje kolektivizma tijekom šezdesetih;
- tip autorstva konstituiranog u kritičkoj intervenciji prema dispozitivu teatra
- i
- kutume politike regulirane od strane liberalne ekonomije.

Zajednica izvan ovih uvjeta, i nasuprot njima, treba početi od četiri točke koje su sad predložili kao zaključak ovog teksta.

Postoji broj. Sve veći broj onih koji se bave plesom i koji su uključeni u eksperimente i nove koncepte plesa i koreografije. Kao i uvijek, određeni broj sudionika se okuplja oko nekog projekta. U čemu je važnost tog broja? Povećavanje broja onih koji su uključeni u interakciju, čak i povećanje s dva na tri, bitno mijenja svaku situaciju. Koje su svojstva interakcije koja razlikuju iz radu izvan etalonskih autoriteta i institucionalnih načina?

Ne postoji unaprijed zadan smisao, identitet ili značenje kao kojeg bi se okupljalo i za koje bi se mobiliziralo s ideološkim pouzdanjem. Dobro. "Dudje je presudna ideja nesenzacija zajedništva, solidarnosti koja se ni na koji način ne čini neke esencije" (Agamben 1993, 17-18) Nancy kaže: "Mi više ne možemo imati smisla, jer smo mi sami smisao..." (Nancy 2004, 1) "Mi" ovdje može samo zastupati cirkuliranje mogućnosti, otpora i likutativne ograničenja kada su razlike između pojedinaca afirmirane i konstitutivne za kolaboraciju.

Tako, da bismo za "sebe" mogli reći "mi", postoji samo nešto nalik "dogadanju kao zaudimanju mjesta". Drugim riječima, "dogadanje kao zaudimanje mjesta" označava dodir, kontakt singularnosti u atributu prethodnosti. Uvjet dodira ovog kontakta nije fuzija, već odvajanje. Radi se o heterogenosti površina koje se obdaju. Heterogenosti koja potiče daljnju heterogenizaciju, a ne homogenizaciju pod odgovornošću jednog ili one s kojima se možemo nositi, te su produktivne u takvoj konfiguraciji rada, procesu u kojem ni jedna prethodujuća koncepcija ne rudi i samurudjenja.

Reći ćemo: Tko je taj "mi"? Kako mogu govoriti o "nama" onima koji ovo čitaju? Kako mogu govoriti o "nama" o sebi? Očigledno sam se danas pisał u prvom licu množine, prvo - naravno - jer sam krenula od priče o projektu Collect-It, a zatim je "mi" migriralo i postalo vezano uz ostatak programa festivala Bel, Le Roy, Sieghart, Spölingberg... I. U ovom trenutku čitanja je moje "mi" pamtalo nalšno, odnosno manifestno. Ono želi reći:

Ego sum = Ego cum. (Nancy, 2004, 34)

Činiti pojam. Nanovo promišljati kolaboraciju u smislu neželjenih konstatata: "mi" tako nije unisono, već preuzima odgovornost za odnose "sa" u radu jedan sa drugim. "Mi" kao "sa" želi malo nositi. Na rad se o Hobbesovskom ratovanju, već o želji da se ustraje u procesu u kojem su radikalne i nepozabne razlike i one s kojima se možemo nositi, te su produktivne u takvoj konfiguraciji rada, procesu u kojem ni jedna prethodujuća koncepcija ne rudi i samurudjenja.

Ako uzmemo u obzir ove četiri tvrdnje, tada je jasno da bi, prvo, kritička praksa izvedbe trebala određivati vlastitu politiku likutnosti iz različitih uloga i načina proizvodnje i prezentacije rada. Drugo, redirekcija okvira "rada sa", kao uvjet koji preuzimamo umjesto autonomnosti samovrednujućih koncepta autora, ima moć postati polazna točka eksperimentalne kolaboracije. Možemo misliti da bi takvu kolektivnost bilo bolje nazvati kolekcijom, ako je definirana "brojem onih koji rade-jedni-s-drugima b22 esencija." Pitanja koja me zbunjuju jest kako se okuplja kolekcija autora-izvođača bez jednog autora inicijatora.

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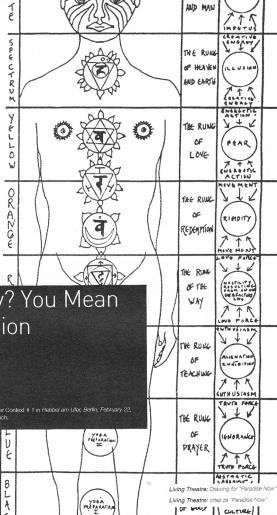
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EXORCISM OF VIOLENCE
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Collectivity? You Mean Collaboration

Bojana Oveć

Translated by Ivana Mirović

This is a transcript of a lecture presented at Conkord # 1 in Haidou am Ufer, Berlin, February 22, 2004, the festival curated by Bettina Mosch.

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Living Theatre: Drawing for "Paradise Now"

Living Theatre: end of "Paradise Now"

OF MAN | CULTURE

When about a year ago, Emili Hviin and I proposed a performance project addressing collectivity, the project which Hviin initiated and I collaborated in developing its project proposal, I could not anticipate the resistance and confusion the term alone would bring. We asked some twenty programmers, critics and theoreticians from the European networks representing the experimental field of performance, to give us an expert critical reflection on the project proposal, and their responses resonated in a consensual cluster of questions: "Aren't you aware of how ideologized and outmoded the term is?" Do you mean collectivity as a mode of production or as a topic of research? In other words, are you working collectively or on collectivity? We would be happier if you substituted it for a term more suitable to contemporary practices - such as collaboration, namely - as collaboration involves a space of negotiation of individual differences." We ourselves had started off with a similar misunderstanding. "We" here means seven performers and/or authors collected around the fact that our previous work, as well as current label status in the performance market, is associated with choreographers and directors, whom we called "strong authors", such as Jan Fabre, Mog Stuart, Anna Teresa De Keersmaeker, Jan Roelens and others, either by company ex-membership or through recognised influence. Collected without a common will to form a collective, presupposedly, emerges out of an urgency to collaborate with a shared cause, goals or tactics, we spent a month of luxury struggling to clear away the confusion around the concept: to work collectively on collectivity. It sounds like a circular impasse, but it was going to be fruitful for unfolding doubts. Is it possible to experimentally investigate a concept, more social and historical than artistic and contemporary, as we were told, whereby authorship would not be assigned to the initiator of the project?

The mistrust in the possibility of reconfiguring collectivity without central leadership and the relevance of such an attempt was further asserted by programmers who repeatedly failed to announce the performance by the title *Collect-if* and signature by *Collect-if*. Perhaps they were baffled by the indistinction of the producer and the product. Can a temporary one-performance set-up account for authorial signature? Or were the promises bowing to the pressures of having to present a work with a name with a face, a proxy that guarantees the contract, as if "a return to the originator" was a precondition for presenting the collective work next to other performances with author-labels? Our insistence on *Collect-if* by *Collect-if* and their excuses aroused a range of social effects: Emili's being angry about being given the role of director, the whole group's dissatisfaction with not being able to manage the context of presentation, the programmers feeling embarrassed for obviously giving in to convention.

Collectives do undergo external pressures, and back-stage interrogations, like "who is the leader", can eventually affect the collaboration, but this business of misunderstanding concerning the

brand title-or-name "*Collect-if*" would not be interesting as such, were it not a symptom of uneasiness with the concept of collectivity itself. The shame is on all sides. I would say, as if collectivity only conjured images of failure. One would rather cross to the other side of the street than bump into an old friend who has strayed in an alternative marginal activism - as the friend now smells of an obsolete revolutionary model. (About the feeling of uneasiness in the politics of western theatre communities to East-European Art, see B. Kunst, "Politics of Affection and Uneasiness," 23-30) Is collectivism necessarily understood as the synonym for emancipatory politics in the theatre and performance praxis of the 60s?

The libertarian heritage: Images of collectivity

"When we feel, we feel the emergency; when we feel the emergency, we will act; when we act, we will change the world", states Julian Beck, the founder of *Living Theatre*. It is not the utopian model of society and the formula of theatre evoking immediate political and social action that we are ashamed of nowadays; rather, it is the values that the legacy of the 60s built into present-day liberalism.

*He allows himself to be possessed by whatever forces are available to him. The community helps him to take his trip. They watch him intently but do not hinder him. The community becomes involved in the essence of his trip. They follow his changes. They do not seek to soothe him, or to bring him back from where he is, but urge him to go further in the direction in which he is going. In this way they support him, and by the support of sharing his changes, they give him the courage to take the trip into the unknown." This is a scenario description of a scene from the legendary *Living Theatre* performance, *Paradise Now*. It takes no vile parody to imagine a community of therapy instead, transcendental meditation at work, for instance, whose assumptions of spiritual and physical liberation do not differ so much from the dance jargons about individual self-expression. "And what was your experience, what did you feel, what did you learn from it, what kind of openings did it create for you?"*

Living Theatre was proposing the spiral voyage of social, political, cultural revolutions in sites of actions whereby the group was merging with the audience in order to reach the transcendent state of permanent innovation, the ultimate of which was to be - now curiously enough - the landing on Mars. They called it the rise of new possibilities. Becoming collective, thus, became stigmatized by the ideals of primordial essence and identity, man becoming man, a supra-individual, transformation through purification, with which any imagined being-together would thereafter be connoted. A totalitarian construct - whose second image we would be even more ashamed of - is belief that the movement beyond cannot proceed without an instrument, an Other that has to act as the middle-man, and its prototype Christ. The problem

of guru and gurus is not a matter of a dictatorial master who should be deified. If one invested time in examining the persistence of gurus in group dynamics today, it would be far more challenging to explore the social and economic mechanisms of submission, which engenders charismatic authority, the patterns of behaviour, the process of decision-making, the transfer of artistic responsibility forcing one to submit to guidance in finding one's own way.

Is the model of centralized authoritarian collectivity mistaken for the generic condition of collectivity, thus ruling out any possibility or interest in collectivism today? Practitioners, safely enough, tend to confirm this by way of conventional wisdom. In a recent publication on collaboration, one of the key-figures of contact improvisation, Daniel Lapicki, gives his definition: "Leadership comes, in the field of collaboration, under fire. It is an art to know how to follow. The collaborations where the participants seek to establish equal voices leads to self-destruction; as each voice nuances the other, the message is lost in defining a process of coming and going." (Van Inscout, 16) But dis-position as a disposal of positions without hierarchy should perhaps be the condition for collectivity beyond any conception available under this name. Symbolic for this condition would be a gesture Xavier Le Roy describes. During the process of *Numeros* (1998), when he invited some 10 artists to collaborate on improvisation and body-image presentation, in discussions after each improvisation session they had to reach a decision about the use of music, the participants looked in his direction. Le Roy would then face the wall behind him to make clear that he did not represent the authority in the group. (idem, 34) The instinctive urge to appeal to the one deemed to have the answer and, conversely, the last in the row then deciding to face the wall not only shows the mechanism of delegating others with one's own responsibility but, more importantly, it manifests expectation, a knee-jerk reflex persisting long after the despotic regime of guru-groups has been abolished. It shows that this something, which we look for, has to be entrusted to a position which authorizes concept, quality and style of work. It demonstrates that the act of initiating a project, even when it means inviting people for collaboration on an egalitarian basis, establishes authority. But the social habitus should not justify the common-place complaints which authors of collaborative projects shrug their shoulders over: this is how things are, there will always be one who bears knowledge, power and responsibility representative for the group. The tendency toward a transcendent regime in establishing one beyond or outside collective and its members is, paradoxically enough, fed in with the project of emancipating the individual via a collective process.

It is the collectives founded upon the essentialist premises of humanity being at work or the mythology of merging life and art in the 60s, that are all the more responsible for confounding an end to the interest in collectivism. The dramaturgy of the ascending ritualist voyage, be it in the life of a

tribal commune or in stage representation, dissolved its own project of social and political change, because in the final stage of the process, it narrowed it down to the abstract idea of individual freedom. What I am saying here is that we should thank historical collectives from the 60s for providing food for liberal individualism today. They handed down a legacy of libertarian depoliticizing thought: practice freedom as the exercise of free will. Take one of the Living Theater imperatives, such as "Change is the natural state of being", strip it from its 1960s-erasthetic vogue, and what you are left with is a slogan "free, different, creative", who? The Sovereign individual chooser nowadays: the author, the programmer, the spectator. Collectivity in the models we chose to remember is relegated to ideological diatribes or social breakdowns, as if doomed to fail always into fascist regimes of collaboration. What should be more important is to examine the present-day situation of why collectivism is not just abandoned but repressed or, why the very idea of collectivity is repulsive or, are we allowed to rethink it in new terms which would serve the critical needs of the present?

Inoperative community: Networking

If we bury the embarrassment and disgust resulting from historical examples, there will still be one more social affect to do away with: the May '68 sentiment. The only law of abandon, like that of law, is to be without return and without refuge. It is, thus, it is not there anymore, but the regret with which the ex-May '68 intellectuals clamoured about the collapse of communism, was at least useful to put forward the question of collectivity again. Fifteen years after May '68, the question of collectivity returns in the guise of community. In 1983, the editor of the magazine *Akko*, Jean-Christophe Bailly, proposes the topic of community (*la communauté, le nombre*). *La communauté*, a word forgotten, or should we say, reserved for the European community more than twenty years ago, emerges as a term more appropriate than communism. The call for the issue inspires many debates and fires up a series of corresponding essays between leading French intellectuals like Maurice Blanchot, Jean-Luc Nancy, Philippe Lacoue-Labarthe. Their concern was to reconstitute the status of community in the aftermath of May '68.

Communism indicates an ideal or a project, whereas community seems to stand for a fact, a given. Communism declares itself in favour of a community which is not given yet, which gives itself as a goal. (Nancy, 2001, 27)

Which project are we speaking of, certainly not the communist, but neither constitutionist or communal. Under collectivity as community, what is it that accounts for so well known a word - the common - but also for a concept that has become so uncertain?

The collapse of communism was met with a liberal response that involves nothing more than an eager repression of the very question being-in-common

(which so-called new communism repressed under a common Being). (Nancy, 2000, 43)

That is not true. Under neoliberalism we enjoy a "being-together," if you like. What we have in common is commerce and communication. In one word: the network. The network organization of work provides the illusion of surpassing the boundaries of the local dense community and breaking into the field of the "contemporary dense" discipline. In April 2003, when I was engaged in endless discussions with a group of dance and theatre-makers at Tanquerist, Vienna, in order to research the concept of research in contemporary performance praxis, we were happy to reach a consensus by way of an example: Wile E. Coyote and the Roadrunner, where the Coyote tirelessly chases the bird, traversing the boundless flat surface of the desert, always keeping the same never-to-be bridged distance from the bird, until he flips over a cliff, at the end of the road. He never dies, just leaves the full imprint of his body at the bottom of the abyss. Only to reappear running again. The running after the Roadrunner over the desert expands into a virtual map which constantly deterritorializes movement, each action generating a fresh reterritory, and a line of flight only measured by the inventiveness and speed of movement. We took this as the metaphor for the concept "field," the field of research. The sudden break of the chase marking the fall from the cliff, and the vertical landing on a bound territory, we called: community. The two-dimensional image of the body inscribed into the surface, ends the pursuit with a trace. The Latin *terminus* means "limit, border" and was originally the name of a classical deity whose human-like body gradually faded away into a dot firmly planted on the ground (Agamben 1999, 207).

According to this see-saw model, research happens when one advances onto new ground with the potentiality of spreading into a field of research. And the inevitable pull-force of the community, the localization - drags the fleeing individual down into the hierarchies of cultural, historical, political contexts, institutions which prescribe discourses and set limits to the actualization of possibilities. But this would be just a more cynical version of the Sisyphus myth, and we lack mystical coordinates, why not name them properly? The field is not just a plane of consistency, an abstract idealization, as popular Deleuzian discourse has it. In effect, it is enabled and represented by networks of venues, festivals, research labs, one-time collaborations, flying programmers, showcase platforms, online criticism platforms, the international scene in which makers are all forced to seek a value and a position. Or to be more modest, we could say we are not only seeking, but depending on positionality, a focus of being positioned internationally rather than aping to the position as positions seem extremely mobile and unstable. All this because local community confines one to a fixed place, a frame of belonging to a personal history, the role and the right to certain meanings, as well as to the production facilities assigned by

the communal consensus. In other words, community - international yes, local no. For local also involves bearing the burden of micro-social and -political problems of that particular community. The strategy of a would-be radical figure of such a networked subjectivity is to constitute their own parallel network.

You are an artist and that means: you do not do it for the money. That is what some people think. It is a great excuse not to pay you for all the things you do. So what happens is that you, as an artist, put money into projects that others will show in their museums, in their Kunsthalen, in their exhibition spaces, in their gallery. So you are an investor. You give loans nobody will repay you. You take financial risks. You speculate on yourself as an artistic asset. You are a trader. You cannot put all your money into one kind of artistic stocks. So you diversify your activities. You manage the risks you take. You would say it differently. I know. You say you suffer from a gentle schizophrenia. You are multiple personalities. You are a photographer, but also a DJ. You have a magazine, you are a publisher, but you also organize parties. You take photos from party people. You throw a party when you present a magazine, you make magazines with photographs of party people, you throw a party and you are the DJ. You have a DJ collective, so you can walk around at your own party; you talk to people and ask if they want to publish in your magazine, you make CDs, you present them with a party, you make CD-roms with photographs of party people, you insert CD-roms in your magazine, you want your readers to listen to your music, you want your party people to read your texts, you invite those who write in your magazine to come to your parties, you make installations from photographs. You do interviews with people you would like to meet, you tell the people you meet about your magazine, you distribute flyers announcing your parties in the bars where you meet people for an interview. You buy records in flea markets, you distribute flyers announcing parties in the bar where you have a coffee after visiting the flea market, you make videos recording how you destroy the records you bought at the flea market, you liberate your country from its bad music, you show the video in a gallery and you are a DJ at the vernissage where you invite people who wrote for your magazine and enjoy the party and being photographed. You invite other DJs to DJ with you, you are an MC and someone else is the DJ, you welcome the people who came to the party, you introduce people to one another. You are an artist and you are a mediator, you mix records and you want people to mix, you even mix photographs, you mix photographs of people you want to mix. You talk to the people your photograph, they invite you to their parties, where you talk to other people about photography. You make T-shirts with your name, you have people wearing those T-shirts, you make them swear to wear your T-shirt when they go to parties where you are not. You are everywhere and you make people wonder where you are. You are at home, you are working on your laptop, you are taking up

all your e-mail conversations where you left them, you are updating people on your projects, you are doing projects all the time. You call for tickets... (Lesage, from "A Portrait of the Artist as a Worker")

The contemporary figure of author as producer resists the externally instituted market which would commodify its work, because it is the mediating machine itself, producing not artwork, but producing productivity and a self-governed networking. The business of the freelance author involves the multiplication of activities, contacts, formats of work, collaboration and presentation, especially allowing for the work-in-progress character for almost an entire opus, the artist as a project of oneself.

The model also lends an image for a community without work, without an end-product, that is to say, communautaire desoeuvre, an inoperative idle community. Idleness and inoperativeness here should be understood in allusion to the Leninist question (what is to be done). There is nothing to be done, all that is needed seems pre-given or superfluous, and therefore, there is no economic or political urgency for mobilizing a community collectively. The current systems of networking seem to offer a sufficient strategy for artists to organize their economic and artistic independence without the frames of collectivity. On the other hand, it could be countered by the argument that the theatre community of the lowlands, which I belong to, is famous for collectivism and a Bauhaus-like ethic of collaboration, it cherishes a surprising number of theatre actors' collectives without directors, Tjg Stan, Dood Pread, De Roovers, t.Bersland, to name but a few who sprung up under the influences of the then innovative practices of Maatschappij De Corda and who organized a system of circulation independent of Stadschouwburg repertoire houses. But then we would be speaking of collectivities dominated by an instrumental logic: artistic affinity plus instrumentally rational needs to collaborate, since the Dutch and Belgian welfare states are also generous in providing structural funding.

The contemporary theatre collectives are not founded upon a quest for another framework of collectivity, another division of labour, by those very demands to go beyond professional specialization, medium specificity and instituted production, that formed collectivities like Living Theatre, Open Theatre, The Performance Group, Worktheater (Amsterdam), Judson Dance Movement or Grand Union in the 60s and 70s. For these demands are now partly fulfilled: the need for networks supporting experimental work, the urge to experiment and go cross-disciplinary are no longer transgressive, the then pressing concern for collaboration, not to speak of the cooperation arising from the climate of political and social movements. The more collaboration is spoken of, the more it is lacking, symptomatic of crisis, says Myriam Van Impechoot, critical of the fetishization of star-system matches and artists' mobility: "Via shouldn't forget that collaboration

doesn't undermine the aura of the Artist, but it multiplies it," she comments (Van Inschoot, 17-18), and this applies to the type of collaboration in favour today: Meg Stuart and Gary Hill, Jan Rietema and Jonathan Burrows, Jérôme Bel and Forced Entertainment/Tim Etchells. Not that these encounters should not be intriguing in themselves, but here I would like to point out that the phenomenon of temporary productive contact shifts emphasis on its programming as a spectacular double-bill event. Authors will exchange their specialities in the frame of one or two projects so as to hopefully arrive at something third, new and unknown, beyond their respective disciplines. However, their intention to collaborate is not aimed at modifying types of authorship or producing a "third-hand" identity, to borrow Charles Green's term for conceptualising the collaboration characteristic of the 70s: the composite subjectivity of Gilbert & George, Marina Abramović, or the "bureaucratic" conceptual teamwork of the ArtLanguage group. The work resulting from those long-term collaborations drew its diverse insights from a critique of "national-born" self-expressive, individual artistic identity and, therefore, centred on constructing alternative modes or figures of authors. Within Context #1 is a similar strategy displayed in the performance *Xavier Le Roy*, commissioned and signed by Jérôme Bel, and realized by Xavier Le Roy. But we have to be careful not to reduce it to a cynical game dealing with accreditations only. This work does not only disclose the contractual basis of authorship, the conventional act whereby the artwork baptizes the author by delectation. It is now significant to note that Xavier Le Roy chooses to work with Bel's collaborator-performers, and takes his own point of departure from Bel's *The Last Performance*, thus further reentering and perhaps even exhausting Bel's procedures of staging the "death of author." Instead of the speech-act tactic (I am Jérôme Bel, I am André Agassi, I am Hamlet, I am Suzanne Linke...), Le Roy takes the reversibility of the sign to display theatrically: to hide, to show. The performance takes place between a partition wherefrom a disguised performer comes on stage putting on different iconic mime-acts (Michael Jackson, Marilyn Monroe, Jesus Christ et al.). Xavier Le Roy by Jérôme Bel realized by Xavier Le Roy comes out of collaboration where there was no collaboration, as Bel reports: "My collaboration with Xavier Le Roy on my piece entitled *Xavier Le Roy* was on one hand total, because I did nothing and he did everything, and on the other hand none as we almost never spoke about the work, if not a little before the premiere." (Cf. adapted from Van Inschoot, 28.) However, it is, indeed, a perfect case of collaboration, where the common is grounded on a shared discourse. Here we arrive at the point that to me seems most directly linked to the current status of issues like authorship, collectivity or collaboration, and community interaction in contemporary European prizes. The dimensions of this entanglement would be carefully specified, though.

The states of authorship, "aboutness" and criticality in contemporary conceptualist methodologies in the face of collectivity

The distant paradigm, which authorial positions and related questions overtly, critically, and with methodologies conceptual to different degrees and directions collects performances. The *Last Performance*, Xavier Le Roy, 20 minutes for the 20th century (Tino Bang), *Powered by Emotion* (Marten Spilberg), and perhaps we could add *Utheben und Aufheben - ReConstruct Revised* (Marten Nachbar) to this series. I don't want to name it "conceptualist," and spend the text analyzing the diversity of the conceptualist approach, or the disagreement about this determination. There have been enough writings and discussions of that. I would like to pinpoint what is the common and the shared in the discourse - its criticality, and its political relevance and relation to the matters of collectivity and community. In these performances, as well as in other works of Bel, Le Roy, Bangal and Spilberg, criticality involves different procedures of performing spectatorship and, in some cases mentioned here, undoing the disposability of dance/theatre performance. Criticality rather than critique or criticism, here, means the importance of a non-affirmative focus on strategies and tactics in which the spectator is confronted with the displacement of dance as an aesthetic (modernist) object and forced to deal with his/her own disposition to resolve the work.

With a praxis of performative criticality, Bel, Le Roy, Bangal and Spilberg, have contributed to another understanding of authorship, not to be associated with the Barthesian or Foucauldian demise of authorship, even though Bel's *Last Performance* rehearses the thesis. I would propose, here, a type of authorship based on discursive INTERVENTION, by the effect of disturbing the spectacle of performance and writing the writing - *écriture* - of choreography. One thing is certain: they are doing it alone. I want to stress: this work can only be done by the author of the concept alone. At most, these authors share a community of discourse, out of which collaborations can spring occasionally, but there is no need to form collectives as such to help establish the sovereignty of these authorial interventions. Collectivism, therefore, is abandoned as it cannot support the most critical practices in dance today whereas it once used to be the engine of experiment and critique, like in the Judson Dance Movement and Grand Union collective. Is the comparison with Judson out of place?

Not quite. When Xavier Le Roy proposed *EXTENSIONALS* four years ago, he created an extraordinary working situation whereby the modes of production and perception would be experimented with inside a flexible collective

structure formed of dancers, performers, artists, theoreticians. In its beginning *EXTENSIONALS* was set up as a workshop and later on it appeared in different forms: as a workshop presentation, as a mixed programme with works by the different participants, as a scenic quotation in the frame of the lecture-performance *Product of Circumstances*, and as an *EXTENSIONALS* workshop as a piece (see Hussmann, 2003). I remember reading a debate in which Nachbar criticized the idea of comparing E. with the Judson events on the grounds that Judson's political activity included choreographers administering a financially independent autonomous structure (see Xavier Le Roy, Marten Nachbar, Mårten Spilberg, "To deviate from the deviation text...", 32). Personally, I don't think that the condition of financial independence is crucial, especially as I don't see any viable alternatives to capital today. What I'm more intrigued by, however, concerning the comparison with Judson, is another one of today's impossibilities: the symptom of confining critical attitudes to the object "dance" or "theatre", the impossibility of work to be about anything but a self-referential self-validating "aboutness". That is why we prefer to speak of the politics of the dance/theatre medium to claim that critiques of spectatorship or disempowerment are political with a wider relevance. The social being is revolving around itself and no longer around something else, is the "aboutness" of critical practices today doomed to be utterly self-referential in respect to dance and theatre? How else could it be critical? Even for the Judson performances in the 60s which every once in a while attempted to connect with political actualities symbolically with protests, public marches, benefit performances, and the Judson Rag Show, for instance, Yvonne Rainer denies any political relevance (see Burt, 9). The Judson performances were addressing a select audience who were always already complicit with the work both artistically and politically. To indicate a gesture to the outside, to the impossibility of conceptualism to engage with social and political realities directly, Robert Barry stuck a note on the door of the exhibition space in 1969, saying: "My exhibition at the ArtProject Gallery in Amsterdam in December, 1969, will last two weeks. I asked them to lock the door and nail my announcement to it, reading: 'For exhibition the gallery will be closed.'" This gesture was rehearsed in 2001 by the French group Bureau d'études, who chose to seal off the exhibition space of a converted industrial building in the port city of La Havre. Instead of Barry's sign, they presented the visitor with a back, Juridic Park, which proved to be a detailed set of maps to the "legal suburb" of the city. My reason for digressing into visual art practices in short here is to show that, curiously enough, there is a number of art collectives that arose in the 60s with a particular mission and model of collective art production.

Collectives such as the above-mentioned Bureau d'études, the Milan-based agency for territorial investigation outskulpt, the New Denki Rags Media Collective, to name the most famous ones, have in common a heterogeneous set-up of

artists, theorists, media and science experts, architects et al., who gather for projects that can only be realised collectively. Their work departs from the conceptualist shift from object-production to context-intervention, but the use of the theoretical framework similar to contemporary dance conceptualism does not have an aesthetic but rather a political purpose. Theorisation of borders, power networks, the public and the private in the society of spectacle, leads out of circular conceptual self-reflection in art laboratory isolation into an engagement with "the outside", an intervention into the actual social and political realities, making visible what is invisible in media spectacle. It has thus produced a new mode of artwork as documentation, using methodology of research and analysis and presentation in case study, new media, cartographic diagrams, such as this one: *Communists by Bureau d'Études* where we can get an exhaustive insight into the types of resistant communities and collectivities practiced in art and society today. What could be concluded out of this story is that visual arts practices two decades after conceptual art have reinvented the critical use of visual medium beyond art autonomy. Unlike the art exhibition, the dispositif of theatre/dance performance and production with its bias on charismatic authority for leading and branding a collective process, and with its insistence on entertainment, is not disposed for the kind of anonymous impersonal collective commitment, both as a frame of working-together and as a critical and political necessity.

Self-determination and the question of art labour

With an apocalyptic tone, we might as well complete the range of social effects aroused about collectivity in performance. Collectivism is dead, it never had a chance in performance arts either as a social phenomenon or as a political project, not after its breakdown in the late 80s. The truism did, it seems as if subsidized autonomy is necessary to make experimental and critical attempts in the field of performance. And then we are speaking of authors-individuals, not collectives, who are capable of obtaining and guaranteeing quality for money. In 1999, Bei, Le Roy, Hrvatin, Christophe Waelele, among other distinguished choreographers and theatremakers, signed a manifesto for a European Performance Policy:

- We are European
- We are citizens
- We are workers
- We are artists
- We are performers
- We are independent
- ...

We want the European Community to:

- resource artists as much as art,

- invest in the ongoing needs and long-term growth of independent performers,
- actively support artists in research, development and in the ongoing process of their practices, in equal measure to the generation and placement of new works,
- ...
- facilitate strategies for cross-disciplinary dialogues, collaborations and funding initiatives,
- support new strategies for increasing audience awareness and appreciation,
- demonstrate a genuine commitment to innovation, risk and hybridity,
- actively develop, recognise and support a more important number of active, flexible and inventive artistic structures and infrastructures,
- ...

In as much as I would subscribe to the same demands, as a maker, I wonder if the European Community would or should respond to them. It strikes me that a manifesto, as a genre of expressing collective will, appears to mobilize a community when it comes to struggling for financial support. But if we are disappointed by the fact that the only common instance to mobilize a community is money, even when it is meant for exploring "hitherto unknown possibilities", then we had better know we are talking back on the expectations from community which communism and socialism are responsible for. It is the old modernist hope of rupture and innovation from which there is no turning back, hope for a re-creation of the world, even when it only applies to the artwork.

With the motto: "let the world back in", "assume relations to social and political realities", we cannot plead for a recourse to collectivism, because the same motto did not work for past collectives, such as Living Theatre or Grand Union, either: so why should it work now when there is no ideology to stimulate it? If we rethink new terms of collectivity, should we not consider its politics without ideological consolidation but politics thoroughly critical of the economic frame of working, production and presentation?

What could be considered as potentially transformative and politically relevant in the present-day critical resistance in dance/choreography is the power of SELF-DETERMINATION. At this moment, it is determined to articulate: "This is choreography," it is, in other words, self-determined by way of a speech act, assuming the role of analytical or critical self-interpretation. So far, it manages open, flexible and contingent definitions of dance and critique of how we are trained to perceive it. But the dependency of its critique on internal, medium-specific matters of dance, because operating in the institutional context of theatre makes its critique bound to theatre dispositif, could be dispensed with, if self-determination would also apply to the frame of working. What if

There was a situation where makers would not act as authors in an institutionalized collaboration? And a frame of collaboration whose result would not need to comply with art-market requirements? A framework which would allow but not force production of contacts, not in terms of searching for new phenomena like contact-improvement, but an opportunity for singular connections, fictions, mutations between independent actors, experimentation which demands readiness to discover one's intentions or materials, because one is not primarily concerned with establishing one's own authorship. This may sound like I am advocating an interest to form a collective, but no, only a proposal to redefine it. The definition of collectivity I am getting at dispenses with the conditions which, we think, make collectivity as a political force impossible, the conditions I discussed here, namely:

- the totalitarian closure of collectivism in the 60s
- the type of authorship constituted in critical intervention in dispositif today
- and
- cultural policies regulated by liberal economics.

A community beyond these conditions, or in spite of them, could start from four points, which I'll presently propose and use to conclude this text. There is a number. A growing number of dance practitioners engaged in experiments and new concepts of dance and choreography. There are usually always a number of participants gathering around a project. What is the importance of the number? Increasing the number of people involved in interaction, even if only from two to three qualitatively alters the situation. What are the

qualities of interaction that could result from working outside established authorial and institutional regimes?

There is no pre-given sense, essence, identity or meaning to collect or mobilize for with ideological confidence. Fair enough. "Decide here is the idea of an essential commonality, a solidarity that in no way concerns an essence." (Agamben 1993, 17-18) Nancy says: "We do not 'have' meaning anymore, because we ourselves are meaning..." (Nancy 2000, 1) "We" could only stand for the circulation of possibilities, resistances and experiences of limits when differences between one another are affirmed and constitutive for collaboration.

Therefore, for "us" or to be able to say "we", there is only something like taking-place left. The "taking-place", in other words, signifies a contact of singularities in the attribute of extension. The law of touching in this contact is not fusion, but separation. It is the heterogeneity of surfaces that touch each other. Heterogeneity that stimulates further heterogeneity, and not homogenization under the responsibility of one or the attraction to one author. But the virtual taking-place needs a material projection, a space which would allow production and experimentation without the theatre performance dispositif hovering above it.

We will say: Who is this "we"? How can I say "us" for those of you who are reading this? How can I say "us" for me? I ventured to write in the first person plural, first of all - naturally - since I departed from the story of the project. Collect-if, and slowly from then on, "we" migrated and came to be affiliated with a few contemporary choreographers like, Le Roy, Singspiel, Spärgberg... At this moment of the reading, my "we" is a bit

volent, or manifestive, it wants to say:
Ego sum + Ego cum. (Nancy 2000, 31)

The fourth term. To rethink collaboration in terms of undesired contacts; that "we" is not unison, but taking responsibility for relations "with" in working with one another, with no compromise of tolerance, but sustaining the differential in contact. "We" as "with" wants to push for a bit of violence. It is not Hobbesian warfare of competing interests, but the desire in persisting in a process whereby irreducible and not desirable and manageable differences are productive for new configurations of working, a process whereby no overarching conception should provide a prior self-regulation.

Considering these four statements, it is clear that the critical praxis of performance should delineate its politics in stepping out of established roles and ways of producing and presenting work. Perhaps, redefining the "working-with" frame, taking this condition rather than the autonomous self-validating concepts by authors, has the power of becoming a starting point for experimental collaboration. One thinks that such a collectivity would be better called collection, if it is defined by a "number of working-with-one-another ones without an essence." The question that perplexes me is how a collection of authors-performers without one author instigator comes together.

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Collect-If

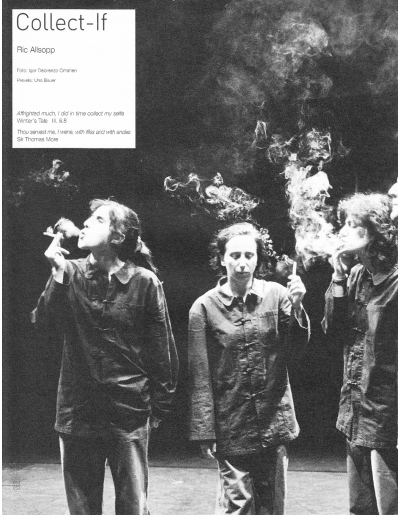
Ric Allsopp

Photo: Igor Deorevici Onahen

Poetry: Urs Baur

*Affrighted much, I did in time collect my selfe
Winter's Tale: II, ii.5*

*Thou earnest me, I weene, with illas and with ankes
St Thomas More*





Ovaj tekst o projektu Collect-If koji je producirala Maska i istomnogi predstavi izvedenoj u Cankarjevom domu u Ljubljani u siječnju 2004. ističen je i poteknut, kako putovanjem, izmještanjem i službovanjem sudjelovanja u projektu kao gledatelja, kao čitatelja, kao pisca, tako i odsutnošću onoga što se može smatrati kolektivnim ili usmjerenim mišljenjem plaćanja o izvedbi. Pokušavam dovesti u rad brojne reakcije na projekt - i u isto vrijeme opirem se tom pristupu upravo zbog ambivalencije samog projekta Collect-If koji se, čini se, u isto vrijeme opire konceptu i prihvaća je. Projekt se sastoji od nekoliko međusobno povezanih elemenata: generativnog i konceptualnog procesa koji se bavi temom kolektivnosti u stvaranju izvedbenog djela uključujući grupu od trinaestak pojedinaca koji dolaze iz nekoliko internacionalnih pjesničkih i izvedbenih grupa, a povezanog s velikim produkcijskim i partnerskim mrežama (Troubleyn, Antwerp; Vloosuij, Ghent; Zee, Brussels; FAT, Prague; Mednarodni i ITR, Polverigi; Iselijs) izvedbi i dokumentu u obliku knjige koja teži "uklopiti procese Collect-If-a u takvim registrima koje predstavlja, vožnja dispozitivom kazališta, zapravo biše".¹

To su, u manjoj ili većoj mjeri, uvijek nestajanje vedne suvremenih predstava - proces, izvedba, dokumentacija - iako je u ovom slučaju jedno od centralnih pitanja koje postavlja projekt: barem za ovaj pisac ono gdje "djelo" počinje i završava, i kako se ono odnosi prema autorstvu i stvaranju kolektivne priče.

Gledani kroz prizor na vrhu od deset stotica metara prema završenom horizontu gdje se sruči staj obala i plavo nebo. Vidim debelu crnu crtu prekinutu udarom koje se ponavlja **NIE HODAJ** **IZVAN OVOG PODRUČJA**, napisanu malim crnim verzalima na vodećim i pratećim rubovima knja. Značajem kao kazniti preko te granice i padom u nepregledni mir ravnice obala koje se proteže sjevernom Europi daleko pogled obale, Iselijs Kulturni i jezici banjama, povremenim vrhovima obala koji erupiraju a gornje površine knjižolika obala sljedeci vremenske sustave u podnožju.

Da sam se jednostavno mogao pojaviti na predstavi, da sam možda mogao konceptualno odvojiti taj aspekt projekta od ostataka njegovih konstitutivnih dijelova - kao što je, bez sumnje, moglo mnogo ljudi koji su se pojavili u Cankarjevom domu te trunke i hladne siječnjaške noći, neuzmireni pletenja oduševljenja, reakcija i zločinstva u suvremenim predstavama - možda bih tada mogao napisati izravan prikaz konvencionalnog seta provedenog u toplu i udobnoj temi kazališta. Moj će pristup biti kroz kupačanje nekih procesa projekta kojeg je predstava samo jedan aspekt, jedan od brojnih javnih izlaza kolektivnog napora da se tematizira "status kolektivizata danas (kao funkcije političkih, socijalnih i umjetničkih svijetova)", i ponovo skupljanjem nekih elemenata projekta kojima sam prije imao prilupa. To uključuje inicijalni poziv (svibanj 2003) da napišem svoje razmišljanje o konceptu projekta, knjigu (studeni 2003) Collect-If

by Collect-If, koje su spise koji odražavaju, prate i dokumentiraju proces generiranja izvedbenog objekta projekta, izvedbeni događaji u Cankarjevom domu (svibanj 2004) koji pruži priliku za razmišljanje o konvencijama kazališnog prostora, dekontekstualizaciji i brisanjima koje izvodi "internacionalni" umjetnici; i ulaz publike kao sudionika u Collect-If-u.

Poziv

Kao odgovor na inicijalni poziv u kolovozu 2003. napisao sam sljedeće:

Valja sam pitanja i tekst razmotriti nekoliko puta i priznati da sam prilično smeten i zbunjen nekim od njih. Možda sam naprosto konus pogrešnim redom.

Radije bih odgovorio na veća pitanja drugačijim redom:

2. Smatrate li kolektivizir problematikom koja upućuje na umjetničku pažnju?

Sam pojam - kolektivitet - ima vrlo ideološki i moćan demodirani ton u engleskom jeziku. Jasno je da kolektivitet kao modus operandi može biti problematičan - kao koncept/praksa on nije ni najmanje jednostavan - a s obzirom na to koliko je umjetničko djelovanje (pogotovo kazalište/pisac) u velikoj mjeri pregovora (u svom generiranju i recepciji) - onda je kolektivitet nešto čemu se mora posvetiti pažnja. Pretpostavljam da bih bio daleko sretniji s terminom "kolaborativni" koji više sugerira (barem meni) način zajedničkog rada koji se gradi na pregovaranju razlika, nego da naizgled nametne više ili manje strogo okvir jednakosti ili jednakovrijednosti. Ta me riječ "jednakovrijednost" također zanima - silemam na "estetsku jednakovrijednost" koju je Klaus-Claes Amten tenio u vezi s radom BAK-trupom gdje su svi elementi/izvori koji konstituiraju djelo smatrani jednakovrijednim. Pristup je tada "kolaborativni" u nekom smislu, ali radi se o kolektivnosti koja je uvijek već promjenjiva, fluidna i kontingentna.

Prijedlog (ili bolje rečeno "već realiziran i izvršen čin") jako je apstraktan - čini se da poprima svoj "oblik" ili polazište iz diskurzivne/konceptualne pozicije prije nego iz sets kontekstualiziranih kolaborativnih praksi. Nisam siguran je li to "umjetnička pažnja" ili "diskurzivna/kritička" pažnja i vrlo bih da postoj neki razlika između tih dvaju stvari. Je li Collect-If modus operandi iz kojeg će se "izvedbeni objekt" pojaviti? - gdje se "izvedbeni objekt" kreće s onu stranu, u pretjeranoj je sredstava koja ga generiraju? ili je Collect-If početak-pisac u kojem "izvedbeni objekt" artikulira u momentu svog događaja vlastita sredstva generiranja i pokušava predložiti odgovore na vlastita pitanja? U tom mi smislu proces/proizvod predstavlja problem. Kontekst Collect-If-a (kako je opisani čini se da je oblo - ali nije mi sasvim jasno kako je kolektivitet upotrebljen u vezi s bilo kojim od njih.

1. Što ovom projektu, po vama, nedostaje i što se još treba razraditi kako bi se pitanje kolektivizata pristupilo na razgovor, relevantni ili irelevantni način?

¹ Vid predgovor Ovelj, Boana (uk) 2003). Collect-If by Collect-If, Ljubljana: Maska Publications

² Za pobornog poziva da napišem o konceptu projekta (svibanj 2003).

Raznizovan sam prema ideji da umjetničko djelo pristupa planiranju i pitam se postoji li (ili može li postojati) ikad nužno (ili točku po točku) vezanost umjetničkog djela i određene skupine pitanja. Umjetničko djelo zasigurno predstavlja pitanje, stvara otvore, omogućuje nam da ponovo promislimo više. Smatram da je važno temeljno pitanje - na koje načine može personalizirano/individualizirano (ono što možemo zvati 'autoriom') postmodernog likovnog načina vidjeti s pojmom kolektivnog/kolektivnog, na koje načine može umjetničko djelo biti participativno i zato kolektivno u nasljeđenju pojedinačnog? - vrlo plodna polarna točka.

Čini mi se da ovdje nedostaje strategija koja bi zahvatila kontekst - kontekst procesa, kontekst 'proizvoda' kao "onog što se pokazuje u javnosti" - kontekst implanirane razum 'metodologije i procedura'. U tom posljednjem, implaniranom ispoljavanju (i zato potencijalnom uzemljenju/uzastučenosti) 'autorske' i 'divne izvedbe' skup je vrlo plodnih polarnih točaka: koja primjedba o 'kontekstu' u vezi je s tim koliko su zbiljski/pragmatički konteksti izvedbe zahvaćeni? kakvi izbori mogu biti napravljeni u ovoj fazi u vezi s izvedbenim objektom - onim gdje/kada kao konstituta sam događaj? Misliti ovdje na 'tekstualne događaje' - mogućnosti 're-izvedbe' ili 'autorske' potpuno predanog publici i drugom? Koliko je daleko zamijenjena publika uključena kao djelatna u proces i 'naslovu rade'? Problem je ovdje u tome, i toga ste nesumnjivo svjesni, da se u ovim pitanjima već konstruira kao autor.

Još sam uvijek pomalo zbunjen otime što izgleda kao kontradikcija (ili je barem u nekoj mjeri) između individualne odgovornosti, kolektivnog 'autorske' i 'tradicionalne dimenzije autorstva' - ali pretpostavljam da se u pravu o tome i radi.

3. Što biste savjetovali izvedbama, na što da se fokusiraju u njihovom radu na Collect-ii-u?

Savjetovao bih da se riječ 'fokus' izbjede! Čini mi se da postoje neki potencijalno vrlo plodni pristupi djelu u vezi s problematiziranjem pojnova uoklopljenosti i vizualnosti (o temu govornice u 'metodologijama i procedurama'). Možda bi sve te sklopove/specijalne teme - koncentracija, fokus itd. - trebale biti zamijenjene perferencijalnim pogledima (da upotrijebim još jedan sklopiti pojam).

Krijač/Tekst

Dok knjiga Collect-ii od Collect-ii-a svjedoči o onom što predstavlja 'zaključni bris', ona također odgovara djelotvorno i diskurzivno mjesto za privođenje ili transformaciju elementara predstave i procesa projekta u drugom mediju. Knjiga, sama po sebi autoritativan objekt, sadrži scenarije i proto-scenarije koji djelotvorno otkrivaju i određuju predstavu, koji oblikuju konstrukt ideja i značenja za nje izvedbi (Ghent, Ljubljana, Prag) koje projekti daju vidljivost. Ako se suvremene predstave ponuju iz tradicionalnih ili konvencionalnih mjesta i odnosa (a nisam siguran da Collect-ii projekti to upijevaju, ako uspoređujemo primjena mjesta razmjene i

mekše, ne samo kao izvor informacija, već kao mjesta formacije i transformacije - onda ona to čine promatranje načine da promijene običajne forme, da izlaze i isplivaju naše mjesto u svijetu, mjesto umjetnosti i izvedbe kao estetske strategije ili društvene akcije. Ova primjena mjesta razmjene prepoznaju 'ekologiju' procesa bez zatvaranja s kojima je konvencionalna umjetnost često povezana.

Mijenja Marcel Duchamp da 'umjetnost ne smije biti temeljena na arbitrarom, formalističkom, ukusnom razmjetaju statičnih formi' bilo je možda da se ovaj pripad na drugući način nego što je 'slivanje silke' kao što je primijetio kritik Robert Morris (Morris, 1992:83). Suvremena praksa više nije taž uobičajena u prostoru i strategijama koje se čine 'slivanju silke' ili nečemu sličnom, baveći se nađje drugim dinamikama i interakcijama koje uključuju nam 'ekologiju' svijet o njenim međuzavisnostima i kontekstima kao kulturnih prikažama. U svijetu ekološkog mijenja - koja je, najjednostavnije rečeno, prepoznavanje kontekstualnih zavisnosti - izvedba ne može više biti mijenja odvojeno od okoliša - socijalnih, kulturnih, fizičkih - unutar kojih se događa. Ne može više postojati prazan prostor - bilo da je riječ o čmij kutij ili bijeloj kocki ili praznoj stranici - nekojkoj promatran kao neutralan, neopoziv, prazan ili a-kulturni konstrukt.

Ako su takvi postojali doprinijeli konstruktivnoj destabilizaciji konvencionalnih pogleda na kazalište i hijerarhijskih struktura njegova stvaranja i otvorili prostor izvedbe koji može sadržavati ili 'pružati uobičajen' pluralnost praksi i diskursa, gdje su veze između teksta i izvedbe jednako tako utemeljene na neodređenosti, slučaj, izdici i specifičnostima izvedbe kao i na dijalogu, priči i igri predpostojebog teksta, onda će se također pristupi i stavovi prema stvaranju teksta, prisutnosti teksta u djelu i takozvana tekstualna prisutnost u buduću izvedbenog događaja početi značajno mijenjati. Nije samo forma (ili nedostatak forme) teksta ono što okaljava konvencionalne odnose između pisanja i izvedbe, nego učestalo ponovo otvaranje pretpostavki koje idu u osnori pojmovne boga što čini tekst, onoga što su njegovi materijalni postupci, ili je pisanje i gdje i kako se odvija. Tekstovi uključujući ovaj moj koji sami sadržavaju knjigu Collect-ii by Collect-ii pozicioniraju se djelotvorno kao proizvod čna stvaranja (i njena izvedba, kao što usred knjige, Bojana Cvejk, ukazuje: a djelotvorno kao postavu transformirajući i transformirajući tekstova koji generiraju i strukturiraju i knjigu i izvedbena objeda.

A u ligano poresivnoj tami testa sedim pitajući gdje stvari počinju, gdje završavaju, kako izvedba - kao čna, kao događaj, kao konstrukt, kao objekt - upliče samu sebe. Čini se vidljivom u kulturi, protuci kao kakva kompleksna mrežica kroz politiku tijela, kroz kolektivne pulsive i putuje antrhalno želje: ne mogu više razviti događaj od njegovog konteksta, od njegove prošlosti u drugi medij, od svakodnevnog, od šetnje koja me je odvlela tamo, od knjige koju nosim se sobom, a koja sadrži tekstone koji nane drugu dio

kolektivnog procesa, koji su povereni s drugim telovima i izvedbama, od događaja u drugim kontekstima i mjestima koja će doprinijeti životu ovog projekta - ovom okupljanju, čenju, distribuciji individualnih života, vjele, snova, energije - i pitam se na koje načine mi kao gledatelj, kao vojni ili prijeni svjedoci sudjelujemo u kolektivnosti koju sugerira kazališni prostor koju problemira djelo.

Izvedba

Izvedba počinje čtenjem "opisnognog pisma" - bilekta samouobjave (koje odgovara na inicijalno pitanje projekta što čini nemoguću čna u pozornosti) - koja postavlja terziju između individualnih i kolektivnih azvoda koje formiraju strukturu izvedbe. Postavlja pitanje koje produkuje čiju putanju projekta: 'Što čini i zara ovdje sam samost?' Pitan se čini i pozornosti li umjetničko djelo zapravo sam podložno nemoguću i neizjorštenu, položaj gdje kolektivno primanje koje nadraza svakodnevno može biti otkriveno, podlož koji nikada nije fiksan ili vezan za konvencionalni prostor izvedbe ili umjetnosti. A to također može biti čtano kao konstrukt i ambivalentna dinamika izvedbe: da je njenja težnja generiranja forme kolektivnog autorstva konstantno otpokopavana izgovor prostora izvedbe, asporbina heterokronim konvencijama kazališnog prostora, a pogotovo veom između publiki i izvedbe. Ambivalentna prijanu u konvencionalni napačet između pojedinca i kolektiva, iako fove predstave ostaje konvencionalna. U knjizi Collect-ii Enri Hvatini piše u svom pismu 'Avant Mediane' o tekstu za izvedbu strategiju kolektivnog samouobjave, percipiranog na pozornosti kao sila kolektivnosti, onog što on zove 'aboutness' ('očigled umjetničkog rada').

Ono što želim reći, to nije kolektivno samouobjavo niti njegove reprezentacija, nego je to o tome i taj 'očigled umjetničkog rada' ('aboutness') upravo je ono što je najzanimljivije u suvremenim umjetnostima. Procedure i relacije nekad prema nekad u umjetničkom kontekstu proizvode pomake u percipiji gledatelja. (...) Čet, taj 'očigled umjetničkog rada' je ključni. (Hvatini i Cvejk, 2003: 125-27)

Čini se da je ova linja mijenja u aru Collect-ii projekta i u aru njegove problematike: selekcija između samog djela i njegovog stvaranja, recepcije i reprezentacije.

Raniji je pedesetih pjesnik i potom rektor kolekta Black Mountain Charles Olson primijetio da u kontekstu postmodernog, umjetnost nije više 'o', neme više umjetničku 'deskriptivnu' kazalište, 'već je jednaka (...) realnom samom' koje participira u aktivnim intelektualnim stanjima metafore i izvedbe:

da nam se stvao: bilo koja stvar, nametne našojm čijenizacij, svojim samo-postavljanom, bez referencije na bilo koju drugu stvar, uključujući, samim svojim karakterom kojim njene posebnosti...i privlači našu pažnju. To je i ono s čime se suočavamo, ne 'stvar' stvari, bilo koja njena,ija,

² Za dodatnu analizu antropocentrizma, "ne-prostor" i njihovih uloga na konstruktivnu zajedničku vrijednost vid. naprimer Mary Auge (1995) *Non-Places: Introduction to an anthropology of supermodernity*, ed. John Howe, London: Verso ili deto Johny Howe: npr. njemu instalacija na *Schöpfungswandern* u Amsterdamu

Avalizirajte li kvantitativno, već stvar sama i njena relevantnost za nas koji smo njome stvarali [...] (Olson, (1951) 1966:35)

Dok je Olsonov postmoderni pogled bio dio promjene kulturne klime koja je informisala kolektizam, npr., *Living Theatre*-a - tj. je performansa iz 1968. *Paradise Now* privukla istu dinamiku kao i slika kolektivnog samoubojstva - analiza i pozicioniranje kulturne akcije i mogućnost neposrednih prijenosa i prisutnosti u izvedbi postali su problemom suvremenih izvedbi. Kao što Ernst Hirsch kaže, "objekt umjetničkog rada" ("aboutness") je ono najzanimljivije u suvremenim umjetnostima, dvostruko iskustva i lutanje između realnog i njegovih reprezentacija, gubitak samopouzdanja i konzervatizma, i pitanja pozicioniranja i položaja koje to utrokuje.

Tekstovi i ambivalencije projekta precizirane su točno ovdje, pogotovo u vezi s izvedbaram objektom i njegovim položajem unutar konvencionalnog kazališnog prostora: da reprezentacija kolektivista, kolektivnog radnog procesa *Collect-It* projekta, nije uporište/izvorište kolektivnosti, nego ostaje "u" - aproksimacija. Duchampovim riječima: "aproksimativna rekonstrukcija mjera dužine" (vid. Rothenberg, 1985: 173).

Je li umjetnost "u", ili ona nije nikad više od trenutka - kolektivno ili individualno doživljeno - iluminacija: najbliže vizije: "polo su oči" kao što je rekao Olson. Trenutak (govoriti) i ne samo za pojedinka jasno, fascinacije: Rilkeovim riječima, stravi.

Spisateljica i teoretičarka Karin Hermassi posla je kolektivni poredak kazališta u klasnoj antici sljedećim riječima:

Okupljeni i delajući u timu, (publika) svjedoči poremećenom gledanju. Svjedoči pod pokunjevanjem, koji se spušta u brzo kao djelomično izahod, prvi se da se populacija odjednom sebi kolektivno pojavljuje da bi ujelovile svoju vlastitu povijest, svoje nesvjesno, svoje potpuno nasljeđe u jednom zemljopisnom, životu simbolu. (...) Kazalište nije bilo određeno drugim pozornost ili glumcima... (nego) je bilo umjetnost čije je znanje ostalo o percepciji publike i sposobnosti gledanja. Primijenjeno prvo na prostor kojeg su okupirali gledatelji, svjetsko je kazalište trebalo implicirati određenu vrstu publike: njegov gledatelj moraju naučiti vidjeti i djelovati po onom što vidi (Hermassi, 1979: 3).

Za Karin Hermassi kao i za Charlesa Olsons "polo su oči" - kolektivno svjedočenje i oblikovanje iskustva - trenutak fiksnosti ili suodnos promjene kao na primjeru (već gotovo 100 godina stari) Duchampov: *Three Standard Stoppages* (1913-14):

Taj je eksperiment napravljen 1913. da bi se započelo i obdule forme dobivene slučajem, moguć slučajem. U isto vrijeme, jednaka dužine: jedan se naveden mister - pretvorio u zaključak, a da nije izgubio svoj identitet: meta, dok je istovremeno bio: patetičnu sumnju na koncept ravne linije

kao najkrajnji put od jedne točke do druge (Duchamp, 1984/1973: 273)

Metaforika je analogija ovdje trenutak: pomaknute percepcije koji se javlja kad rad "privuče namu pažnju na svoju partikularnost", na svoju "aboutness", na primjer u trenutima kad rad nadmašuje svoje reference - svoje veze s "aboutness", svoju intenzivnost, svoje deskriptivna čitanja - kao na primjer u djelu Rebecca Murgli *Heel-Log* koji "kaj podijra realno restrukturirati predodžbe i percepciju publike.

Prostor

Gladim i rube kazališta u Arduca ruke mašine za snijeg, pohitice padaju: kutu prema zidovima žena, djeca i muškarci koji krude *apod* jetirnih drvenih fasada apoknih kućica u švicarskom stilu, nump /oel planine i alpskih padjaka. Sluđam muziku, senzorno brisanje svatkočevica, konstrukciju "time-out"-a, zone slobodnog vremena s ogralom na rubu prostora. Vidim kolektivnu aktivnost koju oblikuje vještina, tehnika i stručnost i njen odgovarajući kulturni nadostatak, jer uspijeva *Topvil* i *Desnu ovo je juđi Devon*, poluboska mikro-klima, kolektivna aktivnost konstruirana s high tech disajetanjem, alamentima za filtriranje, agurmanim sustavima, ekonomskom kontrolom, ulazima i izlazima i 90-minutnim višenaskim okvirom. Kazalište je hadna površina na kojoj su tragovi straha i utjeka upatni i izbitni.

Konvencionalni prostor predstave - "površina receptora" - površina li to na kojem procesi reprezentacije mogu biti isklopjeni bez obzira radi li se o promju, stanju i konvencionalno neutralnom ili "glednom prostoru" kazališta problematiziran je u knjizi Paula Cartera iz 1998. o kolonijalizmu, *The Use of the Land*.³ Carter nastavlja na primjebu Paula Valerija u knjizi *Pozdrav i astralno* mišljenje da "stajanje duha čovjeka koji pleše nije ono čovjeka koji se probija kroz tešku mrežu tijela: to je topografsko istraživanje li gospođi prospekt radi i, interpretirajući to u svjetlu kolonijalizma, tvrdi da "čovjek koji pleše može uvidi u određenoj staru duha, asporcij u vlastitom pokretu. (...) zbog prethodnih aktivnosti istraživača i nadglednika". Ta prethodna aktivnosti "stavaju ujeze za polovu platinu da koje započinje plešat - i u prošnom smislu, pjesnik, govornik i glumac. Metafizičko to koje zapadne umjetnost pretpostavlja - platinu, linarno, čvrsto - pretpostavlja možbno, asimetrično, varijabilno-oporno što "teške zemlje". (...) On tvrdi da se konvencionalna pravila reprezentacije "pojavljuju djelomično zato jer je okoliš koji je mogao određivati i usmjeravati poističke forme, neutraliziran činom uključivanja istovremeno konceptualnim i arhitekturnim (...). Da određene mjere, zadržanje zapadnih poističkih oblika raste iz osjećaja da se okupira pozornica prije nego što koje znači". Podvignost *Collect-It* kao predstave i kao projekta koji se žel baviti temama i implikacijama kolektivnosti i autorstva u suvremenoj izvedbi kolonizirala je u njegovoj sposobnosti da započinje i bude neposredni konvencionalna pozornica, njegovoj nemogućnosti da okupira "to koje znači" - integriraju

³ Vid. Charles Arduca Lepedje "Historical Duet and the Ground of Violence" u *Performance Research* Vol.12: "Bodies/States" (jean 2002). Zadržan sam Davidu Williamsu što me je uputio na djelo Paula Cartera.

konstatacijski i sudionički pokreti koji bi stvorili konvencionalne granice između izvođača i publike, između prostora pozornice i sudioničkog okoliša.

U uvodnom djelu svoje nove knjige *The Art of Travel* Alain de Botton artikulira napetost između predviđanja i probijanja iskustva, mjesta kao odredišta koje odnosi sa stvaranjem da nehotice dovodimo sami sebe sa sobom 'na otok' (de Botton, 2003: 20).

Čini se da, za razliku od konstruiranih, tihnih zadatosti koje predviđamo, sreće sa, i u mjestu mora biti kratak (...), oboja slučaja štampe: interval u kojem postignemo prijemljivost za svijet oko nas, u kojem se pozitivne misli proširuju i budućnost sgrađuju i; anksioznost su obilježje. Ali u tom staru rječje kad izdimo duže od deset minuta. (2003: 20-22)

I kašnjenje:

... na povratak s mjesta, možda prvi stvar koje nastaje iz sjećanja jest koliko smo prolićat proveli zadržavajući se na onome što je većelo doći; to jest, koliko smo toga proveli negdje drugdje nego tamo gdje smo bili. Postoji dođavb i u sjećanju i u predviđanju kojima mjesto: to je mjesto samo kojemu je dozvoljeno da stoji (2003: 23).

Taj osjećaj izmalo-osti (betweenness) primjeriti je na *Collect-It* projekt i u smislu ambijelencije njegovog istraživanja dinamike kolektivita i njegove naloge u lociranju samog sebe kao izvedbe. 'Mjesto' je kolektivita - tamo prije nego prakse - ono kojemu je dozvoljeno da stoji. Vođa tog kolektivnog mjesta kakva je postignuta u predviđanju, moment kolektivita samog, konstantno je potkopavana i problematizirana kontekstom predstave, djelomično nedostiznutom vezom između izvedbe i njene publike i konvencija prostora unutar kojih se sam izvedbeni događaj odvija. To je također djelomično postavljeno povijesnim tendencijama 'internacionalnog' umjetničkog djela - između internacionalnih produkcijskih kuća - da se obrnu specifičnost mjesta i konteksta ili da se možda pretpostavi da se konvencionalna neutralnost i kolektivna anonimnost kazališnog prostora nekako ne treba baviti problematikom mjesta i smještanja u njegove formalna istraživanja prostora, s prihvaćenom neutralnošću one kutje i li bjele kocke koja nema sjećanja i gdje nam niko ne zna imena'. Projekcija tekstova koja teče za vrijeme prvog dijela izvedbe, 'autorizirani' tijekom procesa *Collect-It*, a koja pokazuje razvijanje mikro-narative i tekstualnih strategija, također prikazuje De Bottonov opis srodoskih informacija: zakona:

Konstantan poziv zakona, od kojih neke pravi nestojivo putovanje kursora, sugera s kojim likodim nali neopred unijetani životi mogu biti promijenjeni, ako prodemo niz hodnik i popnemo se na vrh i s kojim čemo, za par sati, stajati na neko mjesto kojeg se ne sjećamo i gdje nam niko ne zna imena. (de Botton, 2003:29)⁴

Analogija se ovdje povlači s izmještanjem kazališnog prostora (i ovdje mislim na konvencionalni fizički prostor kazališta) kao javnog

prostora kolektivnog sjećanja, aspiracija i želji koji je sada konstituiran na takvim suvremenim lokama prijelaza.

Publika

Predstava također uspostavlja diskurs između informirane publike: kako je publika konstituirana, što je ono za što se pretpostavlja da ona doprinosi prostor predstave, koje zajedničke točke ili razlike (ako ih ima) ona dijeli i kako su oni odvojeni i transformirani lokacijom događaja - pojmom ili tamo koje znači koje predviđa Paul Carter - i informe izvedbore: kutanje između sjedila elemenata (vezanih dispozitivom kazališta) koji konstituiraju ili sastavljaju izvedbeni događaj i individualnih izvođača i njihovih priloga koji doprinose osjećaju kolektivnog iskustva gdje publika nije samo odabrana kao pasivni promatrač koji gleda (i povremeno se čuje), u zajedničkom širem kontekstu - poteklošama takve ideje.

Informe je 'stajno održavanje potencijala' (vidi *War*, 1996:120) koje možda traži da divni i granice, uključnost i isključivanje publike i konteksta budu također dio djela i preispitani kao takvi. Publika je smještena negdje između same izvedbe - odmištanja jezika i izvedbenog ponašanja u relativno stabilnom i predviđivom okruženju (konvencionalnoj neutralnosti kazališnog prostora) - i diskursa procesa u kojem publika može samo djelomično sudjelovati - radnog procesa i njegove dokumentacije 'u onim registrima koji izvedbu, vezanu dispozitivom kazališta, zapravo brišu'.

Usprkos ili prije, upravo stajali problematiziraju gdje nad počinje i završava - proces, izvedba, dokumentacija - snaga projekta i njegovih izvedbi / njegove predstave leži u njenoj sposobnosti da se smjesti između raznih načina vlastite proutnosti kao djelo koje ne može biti reducirano na bilo koji svoj dio (ili čak svoja akteri). To je također i njena slabost - jer je "rad" djelo vrijeme vrhačen našeg običajima svoje pojavnosti - radnom procesu: knjiž: kazališnom prostoru, i čini se da u svakom od njih (možda najmanje u aspektu procesa) ima kontraproduktivno djelovanje - da nije u stanju realizirati svoju aspiraciju da nadiđe konvencionalne konstrukcije, bili oni kazališta ili knjige. Izvedba u Cankarevom Domu pokazuje se unutar konvencionalnih i očekivanih formi, iotična u svojoj vlastitoj nemogućnosti da stvori kolektivno iskustvo ili da stvori granice između publike, izvedbe i konteksta.

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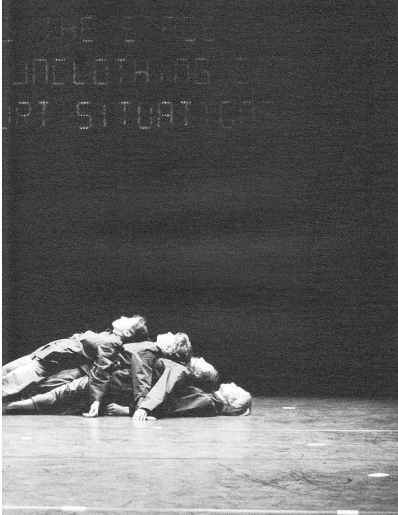
Collect-If

Ric Allsopp

Photo: Igor Delorenzo Omahen

Afrighted much, I did in time collect my selfe
Winter's Tale II, III,8

Thou servest me, I weene, with flies and with urines
Sir Thomas More



This writing on the Maska Productions project Collect-If in its performance at Cankarjev Dom, Ljubljana (January 2004) is framed and prompted as much by travel and by the displacements and contingencies of participating in the project as audience, as reader, as writer, as it is framed by the absence of what might be considered a cohesive or directed view of writing about performance. I find myself trying to bring a number of responses to the project into some sort of order - and at the same time resisting that approach precisely because of the ambivalence of the Collect-If project itself which seems at once to both resist and embrace cohesion. The project consists of a number of inter-linked elements: a generative and compositional process which sets out to address the issue of collectivity in the making of the performance work involving a group of thirteen (or so) individuals drawn from a number of international dance and performance groups, and linked to a larger production and partner network (Troubleyn, Antwerp; Vooruit, Ghent; Zde, Brussels; RATI, Prague; MedenaArt, and ITR Povergl; a series of performances); and a document in the form of a book which seeks 'to lay out the process of Collect-If in those registers which the performance, bound in the deposit of theatre, erases in effect.'¹

These are to a greater or lesser extent, the conditions for most contemporary performance - a process, a performance, a documentation - though in this case one of the central questions raised by the project (at least for this writer) is the question of where the 'work' begins and ends, and how it relates to authorship and to the making of a collective practice.

*I look out of the window at ten thousand meters to the curving horizon where cloud layer and blue sky meet. I see a thick black line interrupted by a repeating instruction **DO NOT WALK OUTSIDE THIS AREA** in small black capitals on the leading and trailing edges of the wing. I imagine stepping over this boundary and falling into the vast calm flatland of cloud which stretches over northern Europe as far as the eye can see, drifting across cultural and language boundaries, occasional peaks of cloud erupting from the upper surface of the cloudscape tracing weather systems below.*

Perhaps if I could have simply turned up for the performance, if I could conceptually separate that aspect of the project from the rest of its constituent parts - as no doubt many people who turned up to Cankarjev Dom on a sombre and cold January night did, untroubled by questions of departure, reception and closure in contemporary performance - then I could perhaps write a straight forward account of a conventional hour or so spent in the warm and comfortable darkness of the theatre. My approach here is to collect together some of the processes of the project of which the performance was an aspect, one of a number of public outings of a collective effort to address the 'status of collectivity today [as a function of] political, social and art worlds', and re-assemble some of the elements of the project that I have had access to. These include the initial invitation (May 2003) to reflect on the project's concept; the book

(November 2003) 'Collect-If by Collect-If', a collection of texts which provide scripts that echo, extend and document the process of generating the project's performance object; and the performance event in Cankarjev Dom (January 2004) which provides an opportunity to reflect on the conventions of theatre space, the de-contextualisation and measures performed by 'international' art; and the role of the audience as participants in Collect-If.

invitation

In response to the initial invitation, I wrote the following in August 2003:

I've approached your questions and led several times and confess to being rather baffled and confused by some of it. Maybe I've just grabbed the wrong end of the stick. I would rather take your questions in a different order:

2. Do you consider collectivity a problematic which asks for artistic attention at all?

The term itself - collectivity - has a very ideological (and perhaps outmoded) spin in English. Clearly collectivity as a modus operandi can be problematised - as a concept/ practice it is by no means straightforward - and insofar as much arts activity (esp. theatre/dance) is essentially a negotiated space (in its generation and reception) - then collectivity is something that has to be addressed and given attention. I suppose I would be far happier with the term 'collaborative' which suggests (to me at least) a means of working together that builds on the negotiation of differences, rather than seeming to impose a more or less strict framework of equality or equivalence. This word 'equivalence' too is of interest to me - the reference being to the 'aesthetics of equivalence' that Knut Ove Arntzen developed in relation to BAK-truppen's work where all the elements/ resources that constitute 'the work' are considered as equivalents. The approach then is 'collective' in some sense - but a collectivity that is always already mutable, fluid and contingent.

The proposal (or rather the 'already realised and enacted act') is very abstract - seeming to take its 'shape' or starting point from a discursive/ conceptual position rather than from a set of contextualised collaborative practices. I am not sure whether this is 'artistic attention' or 'discursive/ critical' attention and I would want there to be some distinction between the two. Is Collect-If a modus operandi from which a 'performance object' will emerge? - where the 'performance object' moves beyond, is in excess of, the means that generate it? or is Collect-If a piece-a-these in which the 'performance object' articulates (in the moment of its event) its own means of generation and attempts to propose answers to its own questions? I have problems with process / product in this sense. The context (as described) of Collect-If seems to be both of these - but I'm not really clear how 'collectivity' is being used in relation to either.

1. What would you suggest this project lacks and needs to further elaborate so as to address the

¹ See preface to *Collect-If*, Soane (ed.) *good Collect-If by Collect-If*, Ljubljana: Maska Publications

² From initial invitation to reflect on project concept (May 2003)

question of collectivity in an intelligible, relevant or meaningful way?

I suppose I have reservations about art work "addressing questions" and whether there is (or can be) ever a necessary (or point for point) connection between the art work and a specific set of questions. The art work certainly proposes questions, creates openings, enables us to rethink relationships. I think your underlying proposal - in what ways can the personalised/individualised (what might be called the 'autism' of the postmodern experience) find a relation to the notion of the collective/collective; in what ways can the artwork be participatory (and therefore collective) in excess of the individual? - is a very generative starting point.

What seems to me to be lacking here is a strategy that accounts for context - the context of the processes, the contents of the 'product' as 'that which is shown in a public domain' - the contexts implied by list of 'methodologies and procedures'. In this list, the implied interrogation (and therefore potential disturbance/disruption of 'authorship' and 'performance frame') is a set of very fruitful starting points; my point about 'context' is also to do with how far are actual/pragmatic contexts of performance being unpacked? what choices can be made at this stage about the performance object - the where/when that constitutes the event itself? I'm thinking here along the lines of 'event structures' - the possibilities of 'no performance'; or 'authorship' given over entirely to the audience/other? How far is the imagined audience involved as problem in the process / generation of the work? (Problem here as you will no doubt be aware, is that I'm already constructing myself an author through these questions)

I still am a bit confused by what seems to be contradictions (or at least mis-matches) between individual responsibility/collective 'authorship' and 'traditional dimension of authorship' - but I suppose that this IS the work.

3. What would you advise performers to focus on in their working on Collect-If?

I would advise that the word 'focus' is deleted it seems to me that there are some potentially very fruitful approaches to the work to be made in relation to problematising notions of training and visibility (as you suggest in 'methodologies and procedures'). Perhaps all those 'spatial terms' - concentration, focus etc. - should be exchanged for a more peripheral vision (to use another spatial term)

Book / Text

Whilst the book 'Collect-If by Collect-If' evidences what the performance 'enacts in effect', it also provides a literal and discursive site for the translation or transformation of elements of the performance and the project's processes in other media. The book, in itself an authoritative object, contains the scripts and proto-scripts that in part authorise and determine the performance, which form a continuity of ideas and meanings for the

series of performances (Jehnt, Ljubljana, Prague) that give the project its visibility. It contemporary performance moves out of traditional or conventional sites and relationships (and I'm not sure that the Collect-If project does), if it sets up temporary sites of exchange and interaction, not only as sources of information, but also sites of formation and transformation - then it does so by finding ways to alter habitual forms, to expose and question our place in the world, the place of art and performance as aesthetic strategy or as social action. These temporary sites of exchange recognise an 'ecology' of processes without the closures often associated with conventional art.

Marcel Duchamp's view that 'art making has to be based on terms other than those of the arbitrary, formalistic, tasteless arrangement of static forms' was a plea to let the world in on terms other than image depiction (as the sculptor Robert Morris noted [Morris, 1990: 83]). Contemporary practice increasingly seeks refuge in sites and strategies that resist 'image depiction' or its equivalents, concerning itself rather with other dynamics and interactions including its 'ecology' the sense of its interdependencies and contents as a cultural practice. In the light of ecological thinking - which is at its simplest a recognition of contextual interdependency - performance can no longer be thought of as separate from the environments - social, cultural, physical - within which it takes place. There can no longer be an 'empty space' - whether black box or white cube or blank page - uncritically viewed as a neutral, uncontested, transparent, or a-cultural construct.

If such moves have contributed to the continuing destabilisation of conventional views of theatre and the hierarchical structures of its generation, and opened a space of performance which can contain or 'infect' a plurality of practices and discourses, where relationships between text and performance are predicated as much on indeterminacy, accident, difference and the specifics of location as on dialogue, narrative and the shadow of the pre-existing text; then approaches and attitudes to the generation of texts, the presence of the text in the work, and to the residues of textual presence in the wake of the performance event will also begin to alter significantly. It is not just the form (or lack of form) of the text which facilitates in conventional relations between writing and performance, but an increasing re-reading of the assumptions that underlie the notions of what constitutes a text, what its material treatments are, what writing is, and where and how it takes place. The texts (including my own) that make up the 'Collect-If by Collect-If' book position themselves partly as the product of an act of assurance (the effect of performance, as the book's editor Bogdan Cvejk indicates); and partly as a set of transforming and transformable scripts that generate and structure both the book and performance objects.

And in the slightly oppressive darkness of the theatre I sit wondering where things start, where things finish. Now performance - as act, as event, as construct, as object - intensifies itself, makes itself visible in culture, running like some complex

molecule through the body politic, through collective and animal dissemi-paths; I can no longer separate the event from its context: from its intercession into other media, from the everyday; from the work that bleeds me there, from the book that I carry with me that contains texts that feed another part of the collective process, that link to other writings and performance, from the events in other contexts and places that will contribute to the life of this project - its gathering, breeding, distribution of individual lives, visions, chances, energies - and I wonder in what ways we (as spectators, as willing or coerced witnesses) participate in the collectivity that the theatre space suggests, that the work problems.

Performance

The performance starts with the reading of a 'brevet letter' - a suicide note (responding to an initial project question of what constitutes impossible action on stage) - that sets up a tension between the individual and collective episodes that form the structure of the performance. It poses a question that underpins the whole trajectory of the project: 'Am I really standing here alone?'

I wonder if the stage or the artwork is in fact the very location of the impossible or improbable, a location where a collective recognition that exceeds the everyday might be experienced, a location that is never fixed or bounded to conventional performance or art space. And this too can be read as a constant and ambivalent dynamic of the performance: that its aspiration to generate forms of collective authorship are constantly compromised by the choice of performance space, absorbed by the hegemonic conventions of theatre space and in particular the relationship of audience and performer. The ambivalence coexists too in a constant tension between the individual and the collective, yet the focus of the performance remains conventional. In the Collect-If book Emil Hnatik writes in his letter 'Avant Medana' of a script for a performance strategy of collective suicide, witnessed on stage as an image of collectivity, of what he calls 'abstraction'.

What I want to say; it is not collective suicide and it is not the representation of it, but it is about it and this aboutness is exactly what is the most interesting in contemporary arts. Procedures and relation of reality towards reality in the artistic context produces shifts in the perception of the spectator. [...] Again, this aboutness is crucial. (Hnatik in Cvejk, 2000: 126-27)

This line of thought would seem to be at the heart of the Collect-If project and at the heart of its problematic: the relation between the work itself and its generation, reception and representation.

In the early 1950s the poet (and then Rector of Black Mountain College) Charles Olson observed that in the context of the postmodern, art is no longer 'about', no longer has a declining 'descriptive' quality, but is 'about [...] to the real itself' participating in the active materialist status of metaphor and performance:

that a thing, any thing, impinges on us by a more important fact, its self-existence, without reference to any other thing, in short, the very character of it which calls our attention to [...] is particularly. This is what we are confronted by: not the thing's 'class', any hierarchy, of quality or quantity, but the thing itself, and its relevance to ourselves who are the experience of it [...] (Olson, (1951) 1966:66)

Whilst Olson's post-modern view was a part of the cultural sea change that informed the collectivism of, for example, the Living Theatre - whose 1968 performance 'Paradise Now' appropriated the same dynamic as the image of cultural suicide - the analysis and positioning of cultural action and the possibility of unmediated transmission and presence in performance have become the problematic of contemporary performance. As Emil Hirsch says, 'aboutness' is what is most interesting in contemporary arts, the two-way slippage and drift between the real and its representations, the loss of confidence and consensus, and the questions of positioning and location that this engenders.

The difficulties and ambivalence of the project are identified precisely here, particularly in relation to the performance object and its location within conventional theatre space: that the representation of collectivity, of the collective working processes of the Collect-It project, is not an enactment of collectivity, but remains 'about' - an approximation in Duchamp's terms: 'an approximate reconstruction of the measure of length' (see Rottenberg, 1985: 173).

Is art 'about', or is it never more than a moment - whether collectively or individually experienced - of illumination; of seeing most clearly: 'poke its eyes' as Olson put it. A moment (repeatable and not only for the individual) of clarity, of fascination; in Rilke's terms, of terror.

The writer and theorist Karen Hermassi described the collective polity of theatre in classical antiquity in the following terms:

Assembled and attending in silence, [the audience] become witnesses to perturbed remembrance. Seated in a half-moon, descending into the hill like a partially exposed tomb, the entire city's population appears collectively to embody its own history; its unconscious, its total inheritance in one earthly living symbol. [...] The theatre was not defined by the design of its stage [or its actors]... [but] was an art dependent for meaning on the public's perception and ability to remember. First applied to the dance occupied by the spectators, the word 'theatre' is meant to imply a certain kind of audience; its spectators must learn to see and learn to act in terms of what they see. (Hermassi, 1979: 3)

For Karen Hermassi as for Charles Olson 'poke its eyes' - the collective witnessing and shaping of experience - a moment (fixed or solidified) of change as in the exemplar (already almost 100 years ago) of Duchamp's 'Three Standard Stoppages' (1913-14):

This experiment was made in 1913 to imprison and preserve forms obtained through chance, through my chance. At the same time, the unit of length:

one meter was changed from a straight line to a curved line without actually being its identity [as] the meter, and yet casting a philosophical doubt on the concept of a straight line as being the shortest route from one point to another. (Duchamp, 1964/ 1973:273)

The metaphorical analogy here is the moment of shifted perception that occurs as the work 'tells our attention to its particularity', to its 'aboutness' for example in those moments when the work exceeds its references - its links to 'aboutness', its intertextuality, its descriptive readings - as in for example Rebecca Mung's 'Half-Leg Sold' which begins forcefully to re-structure the vision and perception of the audience.

Space

I look from over the edge of ice-rink at the circling arms of the snow machine, the flakes drifting downwards onto the hundreds of women, children and men circling in front of the cheap wooden facades of Swiss chalets, tromp l'œil mountains and alpine pastures. I listen to the music, the sensory ensnare of the everyday; the construction of 'time-out', of a leisure-zone with rink-side bars I see a collective activity framed by skill, technique and expertise (and its corresponding cultural lack, for despite Tonill and Dean, this is South Devon, a semi-tropical micro-climate), a collective activity constructed with high tech lighting, filtration units, safety systems, economic controls, entrances and exits and a 90 minute time-frame. The ice-rink is the cold surface on which the traces of fear and pleasure are inscribed and erased.

The conventional space of performance - the 'receptor surface' - the surface or ground on which the processes of representation can be assembled whether that is the blank page or the conventionally neutral or 'empty space' of theatre is problematised in Paul Carter's 1996 book on colonialism, *The Lie of the Land*.² Carter picks up on Paul Valéry's remark (in 'Poetry and Abstract Thought') that 'the state of mind of a man dancing is not that of a man advancing through difficult country of which he is making a topographical survey or geological prospectus' and, interpreting it in the light of colonialism, argues that 'the man dancing can enjoy a certain state of mind, an absorption in his own movement, [...] because of the prior activities of the explorer and the surveyor'. These prior activities 'create the conditions for the emergence of the planar ground occupied by the dancer - and by extension, the poet, the orator and the actor. The metaphysical ground that Western art assumes - planar, linear, firm - presupposes the mobile, asymmetrical, variably-resistant ground of 'difficult country'. [...] He argues that the conventional rules of representation 'arise in part because the environment which might have determined and directed poetic form has, by an enclosure act at once conceptual and architectural, been neutralised. [...] To some extent, the closure of Western poetic forms grows from a sense of occupying a stage rather than a redolent ground.' The ambivalence of Collect-It as a performance and as a project that seeks to address issues and

² For a more in-depth analysis of ambivalence, 'non spaces' and their impact on the construction of shared values see for example: Marc Augé (1995) *Non-Places: Introduction to an anthropology of supermodernity*, trans. John Howe, London: Verso or the work of Jenny Holzer, for example, her installation in Schöller Airport, Amsterdam

Implications of collectivity and authorship in contemporary performance is located in its ability to occupy (and be occupied by) the conventions of the stage, and its inability to inhabit a 'radiating ground' - an integration of contextual and participatory moves that would break down the conventional boundaries of performer and audience, of stage space and participatory environment.

In the opening section of his recent book *The Art of Travel* Alain de Botton articulates the tensions that exist between the anticipation and lived experience of place as destination that come with the realisation that we inadvertently bring ourselves with us 'to the island' (de Botton, 2003: 20).

It seems that, unlike the continuous, enduring contentment that we anticipate, happiness with, and in, a place must be a brief and, [...] apparently haphazard phenomenon: an interval in which we achieve receptivity to the world around us, in which positive thoughts of past and future coagulate and anxieties are allayed. But the condition rarely endures for more than ten minutes. (2003: 20-22)

And later:

... on our return from a place, perhaps the first thing to disappear from memory is just how much of the past we spent dwelling on what was to come: how much of it, that is, we spent somewhere other than where we were. There is a purity both in the remembered and in the anticipated visions of a place: it is the place itself that is allowed to stand out. (2003: 23)

This sense of between-ness applies to the Collect-If project both in terms of the ambivalence of its exploration of the dynamics of collectivity and its unease in locating itself as performance. It is the 'place' of collectivity - the theatre rather than the plains - that is allowed to stand out. The vision of that collective place as achieved in performance, the moment of collectivity itself, is constantly undermined and problematised by the context of the performance, the partly unaddressed relation between performance and its audience, and the conventions of the space within which the performance event itself unfolds. It is also in part set-up by the historical tendency of 'international' performance work - the network of international producing houses - to erase the specifics of place and context, or perhaps assume that the conventional neutrality and collective anonymity of the theatre space somehow does not need to engage with the problematics of place and placing in its formal explorations of space, the accepted neutrality of the black box or the white cube that 'halt[s] no memories and where no one [knows] our names'. The streaming projection of texts during the first part of the performance, 'authored' during the process of Collect-If and displaying the juxtaposition of micro-narratives and textual strategies, also bring to mind de Botton's description of airport information screens:

The constant call of the screens, some accompanied by the impatient pulsing of the cursor, suggest with what ease our seemingly entrenched lives might be altered, here we to walk down a

corridor and onto a craft that in a few hours would land us in a place of which we had no memories and where no one knew our names. (de Botton, 2003: 35)¹⁰

The analogy here is to the displacement of theatre space (and here I refer to the conventional physical space of theatre) as a public space of collective dreaming, aspiration and longing that is now constituted in such contemporary points of transit.

Audience

The performance also sets-up a discourse between an informed audience: how the audience is constituted, what is it that it is assumed to bring with it into the space of performance; what commonalities or differences (if any) does it share; and how are these framed and transformed by the location of the event - the plain or radiating ground that Paul Carter proposes - and the inform performance: the drift between the sequence of elements ('bound in the disposal of theatre') that constitute or compose the performance event and the individual performers and their contributions which contribute to a sense of collective experience (where audience is not only cast as passive observer watching (and occasionally making themselves heard) and, given the wider context - the difficulties of such an idea).

The inform is 'a perpetual maintenance of potential' (see Watt, 1998:120) which perhaps demands that the frames and boundaries, the engagement and participation of audience and context, are also brought into the work and questioned. The audience is located somewhere between the performance itself - the unfolding of language and performance behaviour in a relatively stable and predictable environment (the conventional neutrality of the theatre space) - and the discourse of process in which the audience can only partially participate - the work-process and its documentation 'in those registers which the performance, bound in the disposal of theatre, erases in effect'.

Despite (or rather because of) the problematic of where the work begins and ends - the process, the performance, the documentation - the strength of the project and its performance(s) lies in its ability to situate itself between the various modes of its presence as a work that cannot be reduced to any one of its parts (or indeed its actors). It is also its weakness too - since the 'work' is constantly pulled back into the forms of its appearance - the work process, the book, the theatre space, and seems in each these perhaps the process aspect (the least) to be counter-productive - unable to realise its aspiration to go beyond conventional constructs whether theatre or book. The performance at Cankarjev Dom displays itself within conventional and anticipated forms, ironic in its own articulate inability to create collective experience or to breakdown the boundaries between audience, performance and context.

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cock - I've got to feel - I'm



mikro/makro/socijalno ludilo + fensi dizajnirana organizacija + kritična teorija

Razgovor s TihH: Bojana Cvejić, Bojan Đorđev, Siniša Ilić, Tanja Marković,
Miško Šuvaković i Ana Vujanović, veljača 2004.

Razgovarala Ivana Iaković

(II) = Ivana Iaković
(AV) = Ana Vujanović
(SI) = Siniša Ilić
(MŠ) = Miško Šuvaković
(BD) = Bojan Đorđev
(TM) = Tanja Marković
(BC) = Bojana Cvejić

II: Kako je prohodala TihH?

AV: TihH je pokrenuta u vreme kada su za mnoge od nas koji smo završavali ili tek završili umetničke fakultete alternativne obrazovne institucije (**Alternativna akademska obrazovna mreža, Beogradska otvorena škola, Centar za ženske studije i Centar za savremenu umetnost - Beograd**) postale važnije od oficijelne obrazovanja koje je bilo pretnjeno da nas uključi u stvarni novi svet umetnosti. Meni lično, nedostajalo je oruđe za aktiviranje 'pozitivnog znanja' dobijenog na fakultetu. Smatrajući da to nije individualni problem, dogovorili smo se da Miško pozove nekoliko studentkinja a ja nekoliko bliskih kolega da napravimo seriju teorijskih predavanja i razgovora: Teorija koja hoda, pleše, peva, glumi. Tada sam radila u **Centru za novo pozorište i igru (CENPI)** i cela stvar je tu i pokrenuta. Miškovi i moji dogovori su bili završeni u leto 2000, a u septembru je **Jovan Ćirilov** (direktor) odobrio projekt. Međutim, taj septembar je bio previše bučan i okupili smo se prvi put 04.10. Rad je u početku bio 'gerijski', u staroj arhivi CENPI-a, bez ideja, sa polomljenim stolicama... Miško je uglavnom držao predavanja, ali ubrzo su se privorila i razgovori. Uskoro su neki oduštili, neki novi došli, neki privremeno otišli, ali posle par meseci ustali se ekipa (Bojan, Siniša, Jelena, Ksenja, Jasna, Miško, Ana + Bojana) i stvorena je prepoznatljiva teorijsko-umetnička platforma iz koje je u aprilu 2001 izašao prvi broj časopisa TihH i izveden prvi teorijski performans *Teorija koja hoda na sceni Vojvodin Narodnog pozorišta*. U to vreme su se nazivi otipali svi glagoli sem 'hoda', koji sumira ono bitno o teoriji koja je 'puštena u rad'. Taj naziv je primeren na performans i časopis, koji je trebalo da bude kopirani program za performans, a zatim su Jovan i **Milan Lučić** odobrili da se kao 'gerijski' časopis jer je CENPI mogao da ga pokrije sredstvima fondacija samo kao svoju trošuru. Onda se nekako prirodno proširio i na nas, saradnike.

SI: U samom prohodavanju TihH je sam učestvovao svojom nervozom, i svi pomalo. Teko se brzo prohodalo. Mislim da sve ovakve grupe danas imaju isti programski karakter... art, tekst, performans, interdisciplinarnost, slika, art, politika, nama obrazovanja, razgovori, sastanci, vampirizam, umetnjenja, razgovori o novcu, politici, seksu, Bojanove žurke... Komunikacija između sebe je pravo zadovoljstvo, viđanja po stanicama, sms, email, druženje, razgovori, projekti; baš sad, s Anom i Bojanom spremam zanimljivu izdaju o think-scenarsko testarskom prostoru projekata *Teorija koja hoda* i sličnih, u **Muzeju primenjene umetnosti** u Beogradu.

MŠ: TihH (radionica, grupa, cetera, škola, centar za izlivačke umetnosti) je nastao u jednom trenutku kada se sklopilo i pozvalo nekoliko nepoznatih mikro i makro događaja i situacija. Prvo, koji Mišćevićevog režima i upostavljanje privida neoliberalne demokratizacije i tranzicije. TihH je tranzicijska pojava jer je skoro iz alternativne ka globalnim shemama i procesima transkulturalnih umetničkih



teorijskih produkcija, mada je razvio i skeptički pogled na antiteorijskiizam i antiteorijsnost teorija. Drugo, kroz beogradske teatarske alternative i njihove pro-popolističke i esoteričke korumpiranosti, pre svega u estetskom i umetničkom smislu. Neostojanje istraživačkih praksi u savremenoj srpskoj muzici. Treće, buđenje teorijskih pro-poststrukturalističkih, pro-kulturno orijentisanih i biopolitičkih teorizacija (IAOM, BOS, Centar za ženske studije, CSU). Četvrti: slučajni susret izuzetnih, a još ne institucionalno ne akademicizovanih, studenata i studenata radovnih ili postdiplomskih studija **Fakulteta muzičke umetnosti** (Bojana, Jasna, Jelena, Ksenija), **Fakulteta dramske umetnosti** (Ana, Bojan) i **Fakulteta likovne umetnosti** (Siniša) ranog oktobra 2000. Foto, suđenje zresta jakih i moćnih, gotovo neizdubivih, individualnosti.

II: Koji je programski karakter Tkh?

MŠ: U Tkh-u su se menjali tokom vremena tablice: od balje za učenjem i hvatanjem poslednjih vozova (u 5 sati i 5 minuta) za svetom (me šta to značilo) preko revolucionisanja sveta izvođačkih umetnosti ili fensi intelektualno artičke zabave do konstituisanja i ozbiljnog promišljanja i reformisanja teorijskog diskursa izvođačkih umetnosti. Ali, strategija Tkh-a je od prvog sata njegovog formiranja i muštranja do danas bila: artifikijena TEORIJA na mestu organske nemosti umetnosti u grču srpske tranzicije. I zato, kada bih najčešće definisao Tkh u svim njegovim fazama ta definicija bi glasla: mikro/makro/socijalno ludilo + fensi dizajnirana organizacija = kritična teorija = Tkh.

II: Koji je odnos interdisciplinarnog karaktera Tkh i suvremenih tendencija na polju teorije i umetničke prakse? Gde se te jukstapozicije najvidljivije, produktivnije ili progresivnije? Kako Tkh komunicira među sobom a kako prema van?

MŠ: Teorija je postavljena u Tkh-u kao bazično područje interesa, upravo zato da bi se napravio raz u antiteorijskoj i teoriolozičnoj atmosferi beogradske kulture i svetova umetnosti.

Teorija Tkh-a je u nabele trostruko postavljena:

1. kao bavljenje samom teorijom: poststrukturalizmi (npr. Barthes, Althusser, Foucault, Derrida, Deleuze Guattari, Lacanovi: Žibek i Badiou), teorija kulture, posebno gender i queer teorije (Foucault, Feiman, Gloux, Butler) i biopolitika (Foucault, Agamben, Hardt);
2. kao bavljenje teorijom izvođačkih umetnosti (npr. Schechner, Blau, Carlson, Auslander, McKenzie, Case, Hrvatin, Kunst, Milohrad, Priataš, Jovičević);
3. kao bavljenje teorijom na delu ili teorijom kao produkcijom para-narativnih-pro-teorijskih tekstova (John Cage, Victor Burgin, Kathy Acker, Jérôme Bel, Mårten Spångberg).

U Tkh-u su uspostavljeno nekoliko teorijskih i parateorijskih praksi:

- a/ hard teorija: pisanje tvrdih interpretacija i konstituisanje interdisciplinarnih teorija izvođačkih umetnosti (tekstovi u teorijom-problematičnim blokovima Tkh-a);
- b/ teorijski narativ: pisanje teorijsko narativnih tekstova konstituisanih za teorijske performanse (Tekstovi za performanse: Teorija koja Hoda (2001), DreamOpera (2001) i Učivanje u dekonstrukciju (2002/3), a za teorijske filmove: Pogled za RB-a (2003).

U TKH-u tekst je područje slobodne borbe za značenje, za identitete, za moć, za klasnu poziciju...

BB: Simultaneost s evropskim tendencijama postoji. Međutim, meni je trenutno mnogo bitnija činjenica da se ovakvim pristupom izvođačkim umetnostima ili s druge strane teoriji NKD ne bavi u Beogradu. Beogradska alternativna izvođačka scena je još uvek duboko zatvorena u tipično lokalnu medijsku i kulturnu, new age-a, psihodrame i nekih drugih odnosa prema "egzotičnim" tehnikama (ovde prvenstveno mislim na butej, Krleža je impresionistička, institucije nepostojeci, nestabilne ili neprofesionalne ili sve toje).

AV: Trendi interdisciplinarnosti, i u umetnosti i u teorijama postoji još od neovangardi, a naročito u postmodernizmu. Disciplinane granice se shvataju kao isprepljene od koje se mora osloboditi. TKH-ova interdisciplinarnost je nešto drugačija u tom smislu da se i ta "cross-border" interdisciplinarnost posmatra kao opat normalna, dok je naša metoda - metoda pokazivanja i radi sa materijalnim granicama disciplina umesto njihovog lakog preokidanja. To je neko sklizište iz savremenih tendencija, ali nije usamljeno...

II: Koji je odnos časopisa i umjetničkih akcija?

BB: Časopis, performansi i edukativne akcije TKH-a su deo iste platforme i obično funkcionišu kao izdavači jedna-drugoj-teoriji. Sinteza je smo radili nekoliko projekata koji nisu bili pod "brandom" TKH-a ali su gotovo transparentno bili oslonjeni na iskustva rada sa TKH-om. Komunikacija "na van" se promena od našeg TKH-a do danas, zajedno sa promenama strukture TKH-a kao grupa. U prvih 6 meseci TKH je bio zatvorena grupa sa prilično tvrdim ikonoklastičkim nastupom i kad je reč o časopisu i kad je reč o performansima. Posle transformacije TKH-a u fleksibilnu grupu s promenljivim brojem saradnika koji gravitiraju oko časopisa pa i performansi, komunikacija sa sredinom je postala lakija.

AV: Tačno je da je taktila odnosa sa sredinom lakija. Ali i TKH je postala heterogenija dolaskom novih saradnika pa TKH-ov govor ni iznutra nije sasvim jedinstven. Sa novim saradnicima se otkriva razumem, jer je grupni glas prve postavke sam bio jedinstven. Prvom je TKH-ov diskurs od ekspozice na lokalnoj sceni postao prepoznatljiv i kako su izabrali sve više akademске titule i ugled časopisa je bio, ima širinu da postane i centralni. Dakle, institucionalna pozicija TKH-a su se izmenile, lokalna scena je sad priziva i onda se pokreću taktila komunikacije. U početku taj ekspozitivni i nije komunicirao sa sredinom. Učino: mene je pre zanimalo da lokalnu scenu razvijam, a sad da je dvostruko interesatniji i to je moja promena taktila dok je diskurs sličan, teoretičan materijalistički, sve vreme.

BB: Tako je, diskurs je ostao isti, ali je naša institucionalna pozicija ima kako to smešno zvučalo, relativno stabilnija, zbog svega što je Ana pomislila, i pre svega zbog 3. i 4. broja časopisa koji su sa svojim obimom, kvalitetom i raznovrsnošću saradnika, i jasno konopirano i prilično izvedenim blokovima i temama, uključujući u i blok "teorija na delu", nametnuli kao nezastarjeli.

MŠ: Časopis, škola, performansi, relativno su otvoreni i razlikujuće prakse. Prvi broj časopisa TKH (2003.) bio je povezan sa prvim performansom. Kasnije časopis postaje autonomna institucija. Časopis je korespondirajući imencijama časopisa-aktera ili časopisa-intervencioniste (istorijski gledano kao *Tel Quel* i *TDR*, odnosno akteru gledano kao *Naska* ili *Frakcija*). Funkcija časopisa su da bude otvoreni i permanentni poligon izvođenja tekstualnog i umetničkog eksperimenta, ali i da diskurs za beogradsku scenu tip (vrsta, karakter, izgled, dizajn, efekti, fikcionalne i stvarne diskurse koji ne postoje (kao su cenzurisan, zabranjen, potanuti, preoteti ili nemogući) u beogradskom svetovnim izvođačkim umetnosti. Časopis TKH je izveo - i mislim da su to tri najbitnija njegova uticaja - polje eksploatacije dubljeg odnosa interakcija teorije i prakse u umetnosti; polje stvaranja i izvođenja teorije izvođačkih umetnosti; i polje izvođenja kasnije mnogostrukosti individualnih i društvenih identiteta u izvođačkim umetnostima (pro-budolovske ontologije).

II: Blok "Teorija na delu" u broju 3 TKH donosi Manifest teorijske drame koji potpisuju Ana Vujanović i Miško Šuvaković. Sam manifest spominje kao "bitan materijalistički epistemološki rez"... "prelazak sa strukture odnosa dramskog i scenskog teksta na proces (akciju, izvođenje) strukture odnosa dramskog i scenskog/ih teksta/ova", Teorijski tekstovi, ali ne samo oni, već i njihovi autori, te diskursi, često figuriraju kao akteri dramske situacije.

AV: Taj manifest se odnosi na naslikanje i s paradigmatom mimičkog dramskog teatra (scenski tekst predstavlja dramatič) i sa neukvariziranim lezama strukturalističke semiologije koja u teatrologiju uvodi te termine kao elemente koji čine strukturu. Slično na tipičan binarni par: Mi smo to pomešali i razbežali, još pre manifesta. Ali tu je očigledno - za TKH se radi o tome da se pokreću umetničosti teorjskog i umetničkog teksta, da se izveo ne shvata kao fenomen koji je "drugo od diskursa", ali i da se teorija doslovno izveo na scenu. Reklo bi se, na "drugu scenu" gde vladaju označljivi umetnosti. A procesi koji se tu dešavaju ne mogu se svesti na fiksne formule strukture, oni su strukturalistički kao su živa.

Š: Naši tekstovi-diskursi i mi sami često postajemo likovi i akteri drama... konačno. A i kako bi neko bio svesan u to. Uvek mislim da je sve što pročtam istina. Nada...

TM: Sa spoljnim okruženjem i publikom/čitaocima TKH komunicira istim teorijskim i jezičkim taktilama/signima, ali i danovi TKH-a unutar grupe. Teorjske i jezičke taktila su redovno uvek i političke. To je razumevanje umetnosti na koje pratimo. Svi oni smo da najgori reaktivujemo svaku nutu

poziciju u umetnosti ili teoriji koja radi s "uodenim" znanjima kao talenata ili s umetnošću kao s mestom političke nevinosti. Stav odustajanja od prilagodjavanja govora, spolnog odnosno unutrašnjeg, intimnog, kao i stalni napor da što duže delujemo iz metajedskih pozicija često izazivaju nesporazume, nerazumevanja, i reko nista preispitivanja. Reko, jer plitku dozu zapitanosti, nerazumevanja, začuđenosti dobro i očekujemo u reakcijama na ono što radimo. Narocito su dragocena reakcije onih kojima su teorijski korpusi iz kojih izvlađimo materijal s kojim radimo potpuno poznati. Takve publiku je malo. Nerazumevanje ili otpor sredine prema onome što radimo nekad razumemo kao znak da smo na pravom putu. Kao direktnu potvrdu da nismo podlegli slepoj potrebi da se dopadamo po cenu odustajanja od "hard" teorijskih pozicija.

AN: Meni je jako problematična prva Tanjina rečenica. Misim, unutar kruga srednaka nikad mi nije bila namera da ovim što radim, pišem, govorim nekoga nenirjam ili dvostruko interpeliram.

TM: Ja nemam utisak da mi nenirjam publiku. Pre malim da publika ima problem s nama kao držac s knjigom na jeziku kojim najbolje ne vlada. Očigledno nam se utisak nadikuje. Ana, moim te objasni šta podrazumevaš pod dvostrukom interpelacijom.

AN: Ne, ja sam rekla da je bila moja namera da nenirjam scenu, a ne da mi se čini (da je moj utisak da nenirjam publiku. A pod ovim drugim malim da je prizivam u svoj diskurs ali ne na mestu koje je njeno nego na onom na kojem bih ja htela da je uhapim, pa kad se odazove, to je i prepoznatljiva i objasnuje.

BC: Da se vratim na interdisciplinarnost - ona nije polje koje je TihH primarno htela da "proble" u različitim disciplinama iz kojih smo svi u prvoj postavi grupe proizašli. Misim da mnogi od nas, ali bar u svojoj ime da kažem, imamo probleme sa akademskim neproblematizujućim razumevanjem interdisciplinarnosti. Nas je, pre svega, okupio interes za izvođenjem, za produkcijom diskursa u različitim disciplinama i medijima u izvođenju i izvedbi, koja omogućava prodornje prisustvo i suočavanje sa opornim lokalnim scenom, ali i s opiranjem prave umetnosti. Otpor teorij "od" umetnosti nije retorička smicalica, mada je taj interes toliko daleko od dometa stroke umetničke scene, da nam se u Beogradu pripisuje "kao je vreme kada se bavite japanskim vrtovima" (i) U poslednja dva broja TihH časopisa, primećujem da se teorijski autorizacijama pridobija formula: "tražimo primene iz umetnosti". Kao da je sada prisudno analizirati situacije ne-gatih prinosi između teorije i umetničke produkcije nakonjone teorije.

AN: Moj stav se sa Bojaninim poklapa u problemu sa neproblematizujućim razumevanjem interdisciplinarnosti. To više nije izazov jer su sad već discipline takve da to unistićavaju. To ih opet nemi. Mene pre zanima da pokušajem ovakve discipline, izvodim ih, u naučno-teorijskom tekstu, simpozijumu, sceni. Režim institucije se pokazuju čim uvede izvođenje koje radi sa njihovim razliima umesto da ih glatko reprodukuje. Meni je bitno kako i zašto, jer su to pitanja materijalnog karaktera institucije, odnosno društvena pitanja umetnosti i teorije. Izvođenje ih režima koje ih i pokazuje i uvek, nužno pomalo izneveriva, društveni je simptom. Za mene je to jako bitno, to izvlačenje i insistiranje na simptomima, na mestima koja su naprili glatko diskursa.

ST: Ja sam u periodu cinkivanja TihH bio pri kraju studija slikarstva. U svim mojim razmišljanjima i veći radova interdisciplinarnost je bila podrazumevana, tako tebe nisam mnogo razmišljao o tome. Utisak sam u društvu ljudi koji silno misle i rada. Mogao bih reći da o tome sada više razmišljam, no to je sasvim nešto.

I: Prijetila sam se nekoliko TihH performansa-duela (tako ne bih samo opisa konkretna performansa na Urbanom Festivalu u Zagrebu, već i cijelu više-manje simultanu konstelaciju niza performansa kojima sam tada prisustvovala). Ana, govoriš o "metodi pokazivanja", nakon ove male diskusije o provokaciji, interpelaciji (do koje možda i unutra TihH ipak dolazi, bar na sceni/izjekom izvedbe); zanima me koliko se čak i u pomalo estetiziranim ironijskom pristupu TihH javlja prikazivanje kao metoda, odnosno radi li se o "obratu su i njima" na koji se impresionistička kritika, kako je Bojan opisuje, ne usudi? Goje je publika u cijeloj ovoj priči?

MŠ: Gde je publika? Publika, naravno - lazanovski rečeno - nema. Naravno ovo je žala, mada... Publika jeste svet sudsocijalni, tj. ljudi koji su proizašli kroz TihH i oko njega ili u njegovoj atmosferi... Dajući svoje nadne prijedloge ili sarsobne odgovore i intervencije... Pa tu je bilo oko 30-tak ljudi raznog doba, rođa i nase. Ali, publika jesu i teni akademski poznanici/tenaci kroz razna Beogradske nove škole... Takođe publika jesu i akademski posmatranci (tj. profesori i profesorke) koji vrsbaju i prate dešavanja u oko TihH-a i integriraju ga u svoje ga u diskurse univerziteta. Publika jeste i najedena ili ljubopitna ili ledena kulturna amiteorijska alternativa iz 80-ih. Publika jesu i konkurentski časopisi o teatru i muzici koji direktno ili indirektno referiraju na TihH produkcije. Publika (često sa velikim C) jesu - meni je to najvećja publika - razni mladi ljudi, najedne studenti, koji traže izlaz iz balkanskog zatvora i traže novu drugu teoriju.

AN: Š: Tanjini i moja performansa-izlaganja su uvek sukobi jer se konfrontacije izvode a ne glume. Publika nekad pomeša da čamo se posvadi. Ali to rasprave su detaljno pripremljene. Čak se mućmo da napravimo čistu teorijsku poziciju koja će se konfrontirati sa drugom. A "na sceni" čak često zajedno spremamo obe platforme, jer nije tako odobej sumnji prema datoj poziciji i na kritičko pitanje a druge strane odgovoriti iz sistema koji zastupaš kad i tu drugu amataš relevantnom i ustvari bi se ponekad rado svidio sa kritikom. Ovdje je ta proklonistički zahtev jer na našoj sceni skoro da nema čistih pozicija a ako ima one se ne shvataju kao pozicije nego kao neki neupitni truizmi, a sem toga, tada je razlika među

to nije namjereno publiko, da se sući sa različitim sistemima diskursa, a ne sa jednim neupitnim ili pitanjem koji je tačan. U našim izvedbama nema pobednika. Pre svega, ipak pokazujemo mrežu razlika bez "pozitivnih" predliha... na tragu Derride na tragu de Saussura... Slično je bilo i sa jednim performansom-izlaganjem koje smo Bojan i ja imali prošle godine na simpozijumu u Novom Sadu, i još ranije 2001, kada smo Bojana, Bojan i ja nastupali na CENP-evom simpozijumu u Jugoslovenskom dramskom pozorištu.

TM: Ana i ja smo se nedelj zajedno brzo složili oko toga da je napisiva trenutno najplodovornija forma izvođenja za materijal u kojim radimo. Od svih izvođenja Ana najviše voli izvođenje mišljenja. Vro je teklo radiš s njom jer je opasan protivnik, vrlo brzo misli, vrlo kompleksno misli i ne štadi vas kao partnera, ne čeka da vi je jaste i razumeli sve nivoje potkopa na kojima pokušaju taze koje eksploiraju. U procesu izvođenja nije jako islovlavomno bili svestan svih nivoa značenja odnosno funkcionalne upotrebe potkopa koje povlači u pokušaju da vas, pokušajući svoju poziciju, konstantno matira. Naravno, neki od potkopa su teška barokna dekoracija, mada na trageću teko na prvi pogled. No, to treba prepoznati, i delimično se osipiti, ali ne zadugo. Čini mi se da je u našem izvođenju često prisutan fantazam čij se sadržaj je pitanje kako su izgledali **Duchampove** partije taha. Onaj šahovski sat na performansi u Zagrebu može se držati i kao poezija Duchampovom igranju. O čarim pozicijama najčešće mislim kao o vrsti idealizacije jer je moj teorijski background uglavnom psihoanalitički. Tevo shvaćena idealizacija je uvek ofon od jasne percepcije naših uslova u koje više stavlja pozicija koju ste izabrali da brinite. Psihoanalitičar koji je skloniji da disciplinuje od mene mali iz svoje teorijske pojmove mreže rekao bi da je ideja da postaju semi bramo vrlo uteljena, vrlo idealizujuća, vrlo infantilna. Tip vaše odbrane čaje proizvodi nove uslove prema kojima se treba odrediti. Što slobanje argumenta nalaze za poziciju koju pokušavate, to je opasnost da imenivati oblikovanje čiste pozicije veća. Slobane pozicije su shizno-pozicije ili, ako hoćete politički korekcije, intermedijalnim čvorima. Čiste pozicije mogu razumeti i drugačije, kao referentnim mišljenjem potpuno definisana mesta. U tom slučaju, sasvim se sa Anom da je na našoj sceni teško penati čiste pozicije. Jas je već problem što je teko malo pozicija, malo raznovrsnosti, malo nepisivnih pojmova. Sistemativno scene toga vas da se neprestano trudite da radite sa scenom nesvesnog kulture u kojoj delujete pokušavaju neoslovlavene i neiskorišćena pozicija, umetnička i teorijske, odnosno političke. Napraviti čistu poziciju kao mesto teško dostižnog idealista moćna znači pomeriti se od **Hegela** ka **Marxu**, izvoditi Marx danas još uvek obećava proizvodnju nade, koju naprimer izvođenje **Freuda** namirnovo mni. Postajem svestna da i bez prethodnog dogovora Ana i ja nastavljamo da izvodimo različite pozicije i u ovom intervjuu. U tim našim TiH-ovskim razlikama obično ubivati.

AV: Radovi TiH-a su pre svega teorijski, a onda i teorijsko-umetnički. A neki od saradnika rade i samostalne projekte, Bojana, Bojan i Sinša..., koji imaju reference na TiH-ovu platformu ali odlaze u drugim smerovima i neki od njih su umetnički. Ali TiH-ovi misu. To nije neko capdizlanje, nego baš jako bitno za pozicioniranje TiH-ovih radova: oni su teorije svedene (i izvedene) u instrukciju umetnosti - i to im je bazična struktura.

BB: Mogu da se složim s Anom da bi razlika između TiH-ovih i Sinšinih i mojih projekata mogla da bude u tome što su naši projekti više umetnički a TiH-ovi teorijski. Mada i u TiH-ovim projektima postoji izvesni kontinuum umetnost-teorija na čijm se različitim tačkama nalaze različiti projekti. Recimo **Hepburna** agorije (instalacija-hacking-clipping fotokopiranih materijala) u **DreamOpera**, ili **Pištoza**, koja je još uvek uvek u progresu biće su umetničkom kraju kontinuum dok su drugi performansi i akcije bliži teorijskom kraju kontinuum. Jedna bitna razlika između TiH-ovih i naših (mojih i Sinšinih) samostalnih projekata - ovde pre svega mislim na **FRIDA KAHLO** ona pisme i tres **corazones**, **The Crucial Project** i **Arheologija/Iskopaju** predstave "Čekajući..." je saradnja sa glumicom Senom Borović, koja za razliku od Sinše i mene nije izvođačica već je glumica. Čao projekat **FRIDA KAHLO...** se upravo zasnivao na sarskom suprotstavljanju Sinšinog i mog izvođenja i Sarine glume. Takođe ova tri projekta su bazično vezane za problematiku teatra - **FRIDA** i **Čekajući** (uključio se ulogu teksta u pozorištu, **The Crucial Project** pokušava da uspostavi novi vidu političkog teatra, dok su TiH projekti čak mnogo teksijsniji i pokrivaju širi opseg izvođačkih umetnosti i teorije umetnosti uopšte - mada se svaki projekat bavi posebnom problematikom.

It: Recimo Dobro došli u pustnju slike?

BB: Nali nastup na **Queer Zagreb** su Dobrodošli u pustnju slike (koji je u nešto drugačijem obliku prvi put izveden na **queerzone** u **Brisbenu** u **Gertu**) neka je vrsta hommage-a **Miku Šukrovicu** s preuzimanjem njegove forme - slike projekcije s sbrnanim brojem skandaloznih fotografija, uz dodatku Sinšinog "live" elementa kojim se on uglavnom suprotstavlja mojim tezama. Na taj se način oset vraćamo na taj "TiH-ovski dijalog/sukob" različitih pozicija koji se pojavljuje i u **DreamOpera** u izvođenju Bojana i Ksenije (Orke i **Pigaro**).

It: Razlika između izvođenja i glume je jedna od ključnih tačaka interpretacije TiH-ovih akcija. Kako se to odnosi spram performativnosti teatra?

AV: Performativnost smatram "nužnom sudbinom" svakog teksta koji se izvod. A drugog i nema. Znači, mislim je daleko preko **Austina**, **Searia**, teorije govornih činova... pre svega kao semiotičku performativnost, u smislu Derride, **Feiman**, **Butler**, na to da je tekst proizvodnost, praksa koji izvod realna, materijalna, tekstovna, stvarna itd. učinke, označiteljska priroda koja nikada ne razluta finalnim proizvodom, već neprestano redistributuje svoj semiotički kontekst, koji pritom određuje i njega samog. To

važi i za savremenu teoriju. Čak i kad joj to nije intencija. Ili da, za mene, za onu teoriju i za onu vrstu teksta koja se ja i ina Tihl bavi, to je i intencija.) Tu uvek prisutna performativnost – prisutna čak i kad bi da se predstavi kao čista konstativnost drugostepenih diskursa, recimo fizičarska refleksija ili naučna argumentacija – treba eksplisati, raditi sa njom. Suočiti publiku (školaca, gledaoce, slušaoc) da to što se jedan tekst pred njihovim očima, u odabranom i prebrisanim sadržajima izvede nikada nije nevino, nikada nije izvedeno od materijalnog konteksta u kojem se izvodi, nikada ga ne transcendira. Da sumiram, za mene performativnost teksta znači da je tekst diskurs koji se izvodi u mašti društvenih institucija sa većim realnim učinkima, a pre svega to da je tekst, zapravo, zahtevajuće materijalan.

DD: Razlika između glume i izvođenja je trenutno moj ključni problem, odnosno stvar kojom du se verovatno bavim još dugo. Čini mi se da je danas u progresivnim primerima pozorišta i performansa ta razlika sve neprimetnija. Ako pođemo za Judith Butler, i mada "obalovno", svakodnevno postavljanje konstrukcije škola i identiteta. Dakle, upotrebom gledano razlika je ta da gluma prepostavlja fikciju, da je onaj koji glumi nešto drugo od onoga što glumi, a izvođenje je u tom slučaju, prepostavimo, doslovno. U oba slučaja potrebne su veštine, tehnike, znanja, samo što ja trenutno imam više života za rad i saradnju sa izvođačima nego sa tradicionalno školovanim glumcima jer veštine isti, prvih mnogo janije prepoznati i lakše uspevom da ih inkorporiram u svoj redotelski ili saradnički ili kooptativni koncept nego ovih drugih. Bilo bi interesantno da čujemo kada nešto o ovome, jer misim da se i oni suočili sa definisanjem ove razlike u radu na svojim recentnim predstavama.

DD: Razlika između glume i izvođenja. Prvo, sve je izvođenje, ali kad se pitanje postavi konkretno u razlici između projekata Tihl i projekata koje smo neki od nas samostalno, pa ipak i u srodstvu sa Tihlom, izveli, onda bih odgovorila sledeće:

Izvedbe Tihl uvek su bile instrumentalne "teorije na delu", stoga primenjuju strategije performansa, pokazuju i demonstriraju naspram publike, računaju na efekat izazivanja dokse, ne samo zato što su kontekstualno specifične, već izlaze iz problematizacije konteksta koji ih trenutno predstavlja ili ustrojava (scena teatra, bđidske alternative, akademski krugovi, bđidski intelektualci, kao i sve druge prilike Tihl-instituta). To bih nazvala teorijskim aktivizmom, nešto poput destrafifikacije teorije na koju teorije performansa stupaju. Izvođenje u nekoliko predstavi iz saradnje sa **Janom Pittsenom** (Jewantstappen, TQARHjsses, Pipelines, a construction) možda se naziva istom na-glumi, ali nije vođeno strategijom performansa zato što traži, a ne pokazuje nešto. Ne radi se o estetskom učinku otvorena interpretacija, već možda o jednom obliku produkcije produktivnosti u kojem izvođač i gledalac udešuju mimolazje se. Ne mislim na promatranje performativa u smislu komunikacije intencija i efekata, već na naglasak nesvodive razlike između prividne ekvivalentnosti gledaoca i izvođača. Ne bih da ovo zasladim ideologizovanim, poprilično romantizovanim diskursom "publike", "neuspaha", "prezencije" i "odсутnosti", izvedbe koji trenutno vrši reakcionarna teritorijalizacija i zasupljivanje daleko inteligentnije kritike spektakla u zapadnoj Evropi, jer se uvek radi sa stabilnim postupkom, ali koji ne mora da kontroliše svoju efikasnost. U teatru koji operiše tekatom, privlači me mogućnost isklučivanja granice razumevanja i ne-privrtenja (jer ekonomija izvođenja ne ceniti ni višek ni manjak zaloga uživanja, i intenzitet izvedbe, izvesne autonomizacije događaja koji ne može biti u potpunosti kontrolisan logikom znaka i govornog čina. Drugim rečima, ne vladaju raznim: nešto stoji za nešto drugo uz moć iskaza (perfunkcije), bez obzira što je njegova funkcija da samo pokazuje, premešta i destabilizuje totalizujuće strukture konteksta.

li: Kako daje? Planovi, želje, potrebe... odustajanja?

AW: Moje kudo dalje je sistematično, temeljno i dugogodišnje izvođenje Tihl-ovog diskursa u lokalnu instituciju izvođačke umetnosti kao nezabodnog diskursa. Ne samo jer sam to ja i Tihl-ovi – mada se se otvartiti baš tako što da Tihl-ovi vremenom napraviti jednu transverzalno-institucionalnu mrežu – već zato što se lokalna scena mora suočiti sa okružujućim aktuelnim globalnim i internacionalnim diskursima koje mi prepoznaje niti umi da konceptualizuje, a oni je za to vreme odreduju i upisuju (i. bđidj) na internacionalnoj mapi. Znači, stalno i stalno uzimati kvazi-bezbednost i kvazi-stabilnost diskursa jedne male marginalne kulture, koja se uključuje lažima da niko nije tako dobar, pametan i talentovan kao ona, dok joj to baš to oduzima šansu da uspele postoji.

MĐ: Za Tihl kao "pojavu" u postmodalističkoj kulturi Srbije to znači borba da se opetina na lokalnoj entropičnoj sceni i da se individualno ili kolektivno (u ma kojoj kombinaciji) ude na internacionalnu scenu teorijom i umetniškom. Za većinu autora i autorica koji se proširili kroz Tihl-ovske murazije, mislim, kao onaj koji je mnogo stariji, da je u nepredvidljivoj budućnosti glavni put diskurzivni mark kroz institucije univerziteta, kulture, umetnosti.

Važniji radovi

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Suradnici TkH, 2000. - 2004.

Bojana Cvetil
 Bujan Đorđević
 Sinisa Ilić
 Vasko Ilić
 Mirko Lazović
 Tana Marković
 Ljiljana Milić
 Maja Mitrović
 Ivana Stamatović
 Jovana Novak
 Maja Petrović
 Ksenija Stevanović
 Milko Šušteršič
 Jasna Velićević
 Ana Vojnović
 Katarina Žiljavec



by white love. More money for better



micro/macro/ social madness + fancy designed organization + critical theory

Interview with TkH: Bojana Ovejić,
Bojan Đorđević, Siniša Ilić, Tanja
Marković, Miško Šuvaković and
Ana Vujanović, February 2004.

Interviewed by Irena Mirović

(I) = Irena Mirović
(AV) = Ana Vujanović
(SI) = Siniša Ilić
(MŠ) = Miško Šuvaković
(BĐ) = Bojan Đorđević
(TM) = Tanja Marković
(BO) = Bojana Ovejić

It How did Walking Theory (TkH) take its first steps?

AV: TkH was initiated at a time when for many of us who were about to finish or just finished studies at art faculties, alternative education institutions (the **Alternative Academic Education Network, Belgrade Open School, Women's Studies Center and the Center for Contemporary Art - Belgrade**) became more important than official education that was too inert to engage us with the real new world of art. Personally, I loved a tool to activate the "positive knowledge" I obtained at the university. Seeing it wasn't just an individual problem, we decided Miško should invite some of his students and I some of my close colleagues to participate in a series of lectures and discussions: *Walking, Dancing, Singing, Acting Theory*. At the time I was working at the **Center for New Theatre and Dance (CENP)** and the whole thing took off from there. Miško and I finished the arrangements in the summer of 2000 and by the center's director **Jovan Cirić** approved the project in September. But, that September was too hectic and we only managed to meet for the first time on the 4th of October. At first, the work was "guerrilla like", in CENP's old archive, without any equipment, on broken chairs... Miško mostly lectured, but the lectures soon turned into discussions. Some gave up, new people arrived, and some left temporarily, but after a few months a team was established (Bojan, Siniša, Jelena, Ksenija, Jena, Miško, Ana and Bojana) and a recognizable theoretical and artistic platform was created that published the first issue of TkH magazine and held the first theoretical performance *Walking Theory* on the V. floor scene of the **National Theatre** in Belgrade. All the verbs were dropped from the name at the time, except for "walk", a word that sums up the essence of theory "at work". The name was applied to the performance and the magazine that was supposed to be a copied accompanying booklet of the performance, but Jovan and **Milan Lučić** gave the magazine a possibility to publish as a "guerrilla" magazine because CENP had the funds to back it only as its brochure. Then it somehow spread to us, its collaborators.

SI: I partook in TkH's first steps nervously. As we all were, more or less. That's the best way to learn to walk.

MŠ: TkH (the workshop, the group, the cartel, the school, the center for performing arts) was created at a time when several unrelated micro and macro events and situations occurred and conjoined. First, the end of Milošević's regime and the establishing of the seemingly neoliberal democratization and transition. TkH is a transitional type of occurrence: stepping out from being the alternative, towards global schemes and processes of transcultural artistic and theoretical productions, although it likewise developed a skeptical viewpoint towards anti-intellectualism and the anti-theory aspect of the transition. Secondly, the crisis of Belgrade's theatre alternative and its pro-populist and aesthetic corruption, primarily in an esthetic and artistic sense. The non-existence

of research practice in contemporary Serbian music. Thirdly, the awakening of theoretical poststructuralist, pro-culturally oriented and biopolitical theorization (AAEN, SOG, Women's Studies Center and Center for Contemporary Art CSJ). Fourthly, a coincidental meeting of remarkable, still (un)marked by institutional academicism, students of graduate or postgraduate studies at the **Faculty of Music Arts** (Bojana, Jena, Jelena, Ksenija), the **Faculty of Drama Arts** (Ana, Bojan) and the **Faculty of Fine Arts** (Siniša) in early October 2000. Fifthly, it was a confrontation of really strong and powerful, almost unbearable, individualities.

It: What is the programmatic character of TkH?

MŠ: Tactics within TkH changed over time: from a desire to learn and catch the last train (leaving at 5 past 5) towards that world (whatever that meant), to revolutionizing the world of performing arts or fancy intellectual artistic entertainment, to constructing and serious consideration and reforming of the theoretical discourse of performing arts. But, TkH's strategy from its first hour of formation, through its mutations, till today, has been: artificial theory in place of the organic impotence of Serbia's transitional capitalism. So, I were to define TkH in a most general way in all its phases, that definition would be: **micro/macro/social madness + fancy designed organization + critical theory = TkH.**

SI: I think all groups of its kind have the same programmatic character... art, text, performance, discussion, meetings, vampirism, networking, talk of money, politics, sex, Bojan's parties... Communication among us is pure pleasure, gatherings in apartments, sms, e-mail, socializing, talks, projects: I am just, together with Ana and Bojan preparing an interesting exhibition on thinking theoretical space of TkH's projects and the like at the **Museum of Applied Arts** in Belgrade.

It: What is the relation between the interdisciplinary character of TkH and contemporary tendencies in the fields of theory and artistic practice? Where are those juxtapositions most visible, most productive or progressive?

MŠ: Theory is located in TkH as its central area of interest precisely because of the necessity for a clean cut in the antitheatrical and theatrophobic Belgrade's cultural atmosphere and art works. TkH's theory has three foundations:

1. engaging with theory itself: poststructuralisms (like **Barthes, Althusser, Foucault, Derrida, Deleuze Guattari, Lacan's school, Žižek and Badiou**), culture theory, especially gender and queer theories (Foucault, **Felman, Cixous, Butler**) and biopolitics (Foucault, **Agamben, Hariri**);
2. engaging with theory of performing arts (like **Schechner, Blau, Carlson, Auslander, McKernan, Case, Havelin, Kunst, Mithrid, Pistas, Jovčević**);
3. engaging with theory at work or theory as production of para-narrative-pro-theory texts



(John Cage, Victor Burgin, Kathy Acker, Järme Bet, Mårten Spångberg).

Several theoretical and paratheoretical practices are established within TdH:

- a/ hard theory: writing of hard interpretations and construction of interdisciplinary theory of performing arts (texts in theory-problem sections of TdH);
- b/ theoretical narratives: writing theoretical narrative texts characteristic of theoretical performances (texts for the performances *Waking Theory* (2004), *DreamOpera* (2001) or *Taking pleasure in deconstruction* (2002), or for theoretical films like *Gates* for BB (2003).

TdH sees text as a field of a complex battle for meaning, identity, power, class position.

BB: There is a simultaneity with European tendencies. But, at the moment, I am more interested in the fact that no one else is engaged in this approach to performing arts or to theory in Belgrade. Belgrade's alternative performing arts scene is still deeply buried in a typically local mixture of folklore, new age, psychodrama and a lack of critical approach to "textual" techniques (and by this, I am primarily thinking of butoh). Critical reviews are impressionistic, institutions non-existent, unstable or without direction or all of those.

AW: The trend of interdisciplinarity, both in arts and in theory, exists since the time of neoavant-garde, and especially in postmodernism. Disciplinary borders are seen as repressors to be freed from. TdH's interdisciplinarity is somewhat different: in the sense that that particular "cross-border" interdisciplinarity is again seen as normative, while our method - the method of presentation and working with the material borders of the disciplines instead of their easy crossing. It is a slippage from contemporary tendencies, but not the only one of its kind...

II: What is the relation between the magazine

and the artistic actions?

BB: The magazine, performances and educative actions of TdH are all parts of the same platform and usually function as an infusion into one another. Sinika and I have worked on several projects that didn't go by the TdH "brand", but were almost transparently relying on the experience of working with TdH. Communication "outward" has changed since the founding of TdH to today together with the changes in TdH's internal structure. In its first six months, TdH was a closed circle with a rather harsh iconoclastic attitude in both the magazine and the performances. After its transformation into a more flexible group with a varying number of collaborators gravitating around the magazine and the performances, communication with the surroundings became more resourceful or viler.

AW: It is correct that the tactics of relation with the milieu is cleverer, but TdH has become more heterogeneous with the arrival of new collaborators, so TdH's internal communication is not unified. I can see eye to eye right away with the first collaborators, since that first group's voice was more unified. The primary excess of TdH's discourse on the local scene has become renowned, and as we all gain higher academic titles and the magazine grows, there is a chance it will become more central. So, TdH's institutional position has changed, it begins to appeal to the local scene and communication tactics come to work. At first, the process barely communicated with its surroundings. In the beginning, I personally was interested in aggravating the local scene and am now interested in twice interpolating it. This is my own shift in tactics while the discourse stays similar, theoretically materialistic, the whole time.

BB: That's right, the discourse has stayed the same, but our institutional position (so funny as that sound) is relatively more stable for the reasons Ana mentioned, but also because of the third and fourth issues of the magazine that have in their proportions, quality and variety of

contributions, together with clearly conceptualized and carried out sections and topics, including the section "Theory at work", we have presented ourselves as unavoidable.

MS: The magazine, the school, the performances, those are all relatively open and differentiated practices. The first issue of *TiH* (2001) was bound to the first performance. Later, the magazine becomes an independent institution. It is corresponding to the intentions of the magazines-actors or magazines-interventionists historically *Tol Quel* or *TDR*, and presently *Maska* or *Frakcija*. The functions of the magazine are to be open and a permanent performing range for tested theoretical and artistic experiment, but also to dictate a type (kind, character, appearance, design, affects, fictional and real) of discourses that do not exist in the Belgrade scene (which are censored, forgotten, suppressed, crossed-out or impossible), in Belgrade's performing arts worlds. The magazine *TiH* has delivered - and I believe this to be the most significant field of its acting - a field of epikation of the necessary interaction of theory and practice in art, a field of founding and performing theory of performing arts; and a field of performing theory of a multitude of singularities and social identities in performing arts (pro-Blažou-an ontology).

I: The section "Theory at work" in the third issue of *TiH* brings us the *Manifesto of Theoretical Drama* co-signed by Ana Vujanović and Milko Šurasković. The manifesto mentions as an "important material epistemological cut"... "the transfer from the structure of relating drama and stage text to the process (action, performance) of structuring the relation between drama and stage text/s". Theoretical texts, but their authors, too, and discourses, often figure as actors in dramatic situations.

AW: That manifesto was concerned with the break up and the paradigm of mimetic drama theatre (the stage text presenting the dramatic one) and with the reductionist theories of a structuralist semiology that introduces into theatreology its notions as elements that create structure. It seems as a typical binary pair. We have displaced this and pulled it apart even before the manifesto. But, it is obvious that for *TiH* it is about showing the inter-connectivity of theoretical and artistic text, not to understand performing as a phenomenon "other from the discourse", but to literally lead theory onto a stage. You could say an "other stage" where different signifiers of art rule. And the processes that occur here can not be reduced to fixed formulas of structure, they are structures that have a life on their own.

St: Our texts, discourses and ourselves often become characters and actors in the dramatic plays... at last. And how can one be certain of it, I always think everything I read must be true. Although...

TM: Outwards or with the audience/readers, *TiH* communicates with the same theoretical and linguistic tactics/games, as do the members of

TiH among the group. Theoretical and linguistic tactics as somehow always political. That is the understanding of art that we agree to. We are inclined to restate in a mostly fashion every zero-degree position in art or theory that operates with "inherent" knowledge as talent or with art as a place of political innocence. The attitude of giving up trying to adapt our voice, external or internal and intimate, as is the constant effort to act from metalinguistic positions, often cause misunderstandings, lacks of understanding, and rarely our own questioning. Rarely, because a considerable dose of skepticism, lack of understanding and wonder is what we expect in the reactions to what we do. The reactions of those who are familiar with the theoretical corpus we draw our material from are most valuable. That audience is scarce. The lack of understanding or resistance from the environment towards what we do is sometimes understood as a sign that we are going in the right way, as a discreet confirmation that we haven't succumbed to the blind need to appeal by giving up our "hard" theoretical positions.

AW: I have a problem with Tanja's first sentence. My intention with the work I do, what I write or speak never was to aggravate or twice interpolate among my collaborators.

TM: I do not have the impression that we aggravate the audience. I feel more like the audience has a problem with us as a reader might have with a book in a language he is not proficient in. It seems our impressions differ. Ana, can you explain what you mean by "twice interpolate"?

AW: No, I did say it was my intention to aggravate the scene, and not to feel (to have an impression) like I am aggravating the audience. And by "twice" I mean I recall it into my discourse not at its own location, but at one I want to grab it at, have it reply, re-signify and commit it.

BC: To go back to interdisciplinarity - it is not the field *TiH* originally wanted to break ground with in the primary disciplines, which we who were in the first formation of the group came from. I think many of us, I can speak at least for myself, have a problem with the unproblematicized academic notion of interdisciplinarity. We assembled, first and foremost, because of an interest to perform, to produce discourse in different disciplines and media in performing and performance, which would enable a shared presence and confrontation with the resistance of the local scene and the resistance of artistic practice. Resistance to theory "from" art is not a rhetorical trickery, although that interest is so beyond the grasp of Serbian art scene that in Belgrade we are told: "you have it easy as you chose to deal with Japanese gardens"!) In the last two issues of *TiH* magazine I noticed that theoretical self-reflection has liberated itself from the "we seek illustrations in the arts" formula. As if today it is of relevance to analyze situations of abeyant transfers between the theoretical and those artistic practices that are inclined towards theory.

AW: I agree with Bojana on the problem of



unproblematicized understanding of interdisciplinarity. This is no longer a challenge because disciplines have transformed to include that. And that is normative. I am more interested in presenting the frames of disciplines, deducing them, in a scientific-theoretical text, at a symposium, on the stage. The institutions' regimes reveal themselves as soon as performing is introduced. It deals with their regimes instead of smoothly reproducing them. I am interested in the how and why, because those questions mark the material character of the institution, the social questions of art and theory. Performing those regimes that always reveal and necessarily betray a little is a social symptom. And I find that very important, the extracting and insisting on symptoms, the places that are the cracks in the smoothness of the discourse.

St: When Tkh was founded, I was at the end of my studies of art. In my thoughts and most works interdisciplinarity was implied. Although, I didn't give it much thought at the time. I enjoyed the company of people who think and work alike. I could say I give it more thought now, but it is irrelevant.

It: I am thinking of a number of Tkh's performance-duels (I am not using the term only to describe one concrete performance at the Urban Festival in Zagreb, but the whole more or less simultaneous constellation of a series of performances I was present for on that occasion). Ana, you speak of a "method of presentation", after this brief discussion about provocation, interpellation (that may appear within Tkh, on stage, at least); I wonder how much does presentation (even exposure) as a method appear even in Tkh's somewhat aestheticized ironic approach, if it

is a case of "settling of accounts" that the impressionistic critique, as Bojan describes it, isn't capable of? How does the audience fit into this?

Mš: The audience? The audience, of course - in Lacan's sense, doesn't exist. Naturally, this is a joke, although... The audience is a world of accomplices, that is, the people who passed through Tkh, around it or were a part of the atmosphere... By giving their friendly or collaborative replies and interventions... We are, after all, talking about some thirty or so people of different age, gender, race. But, audience is also made up of fancy academic passers by / strollers through Belgrade's different new schools... The audience is also made up of academic observers (professors) who peer and follow the happenings around Tkh and integrate or introduce them into university discourse. An audience is also the pricked or curious or icy theatre anti-theory alternative of the nineties. Audiences are also opposing theatre and music publications that directly or indirectly refer to Tkh's productions. An audience (Readers with a capital R) also are - and for me the most important one - various young people, most often students, who seek a way out of the Balkan prison and towards a new theory.

At: Tanja's and mine performance-lectures are always confrontations because confrontations are performed, not acted. The audience sometimes thinks we will begin to fight. But, those discussions are prepared in detail. We even strive to create clear theoretical positions that will confront. And "behind the scenes", we even often prepare both platforms together, because it is not easy to resist doubt about the clear position and to answer a critical question from the opposing system when you also see the other side as

relevant and sometimes feel like agreeing with it. Here this clarity is demanded because there are almost no clear positions on our scene, and the ones that do exist are not seen as positions but as unquestionable truths, but then the difference is obvious. This is meant for the audience's encounter with different systems of discourse, and not just one indisputable or correct question. There are no winners in our performances. More than anything, we show the networks of difference without "positive" intermission... on the track of Derrida, **de Saussure**. It was similar with one of our performance-lectures in Novi Sad, and even earlier in 2001 when Bojana, Bojan and I performed at CENR's symposium at the **Yugoslav Drama Theatre**.

TM: Working together, Ana and I quickly agreed that a discussion is currently most efficient form of performing for the material we work with. Ana prefers performance of thought. It is very difficult to work with her because she is a dangerous adversary; thinks very quickly, very complexly and doesn't spare you as her partner, doesn't wait to see if you have understood all the levels of subtleties that the theses she is explicating are founded on. During performance it is not easy to be both aware of all the levels of meaning and the functional use of the moves she draws in an attempt to, nonchalantly displaying her position, checkmate you. Of course, some of the moves are light baroque decoration, although they don't seem so at first. But, you must recognize that as well and relax for a moment, but not too long. I think our performing often includes a phantom containing the question of how **Duchamp's** chess games looked. That chess book we used in the performance in Zagreb can be read as an homage to Duchamp's playing. I think of the clear positions as of a kind of idealization because my theoretical background is mostly psychoanalytical. Idealization understood in that sense is always a deflection from the clear perception of real conditions that the position you chose to defend places you under. (A psychoanalyst more inclined towards disciplined thinking through his theoretical concepts than me, might say that the idea we choose our own position is a very concealing, very idealizing, very infantile one.) Your type of defense creates new conditions according to which you must position yourself. The more complex the arguments you find for the position you present, the greater the danger to betray the expectation of that clear position. Complex positions are schizo-positions, or if you prefer it politically correct, interdisciplinary nodes. Clear positions can be understood differently, as places completely defined by referential thought. In that case, I agree with Ana that it is difficult to find them on our scene. And an even bigger problem is the scarcity of positions, the lack of diversity; a small number of inspiring polemics. The poverty of the scene forces you to constantly strive to work with the scenes of the unconscious of the culture you work in revealing the unconscious and unused positions, artistic or theoretical, that is political. To leave the clear position as a place of hard to reach ideality may mean to move from **Hegel** towards

Marx. To deduct Marx today still holds a promise of hope, unlike deducting Freud, for example, which crushes that promise. I am becoming aware that, without prior arrangement, Ana and I continue to deduct opposing positions in this interview. I usually enjoy these Tkh differences of ours.

AW: Tkh's works are primarily theoretical, and then theoretical-artistic. Some of the collaborators have their own projects. Bojana, Bojan, Sinila... that have references to Tkh's platform, but move in different directions, some of them artistic. But not Tkh. This is not splitting hairs, this is important for positioning of Tkh's work, they are theory brought into (and deducted from) the art institution - and that is their base structure.

BB: I can agree with Ana that the difference between Tkh's and Sinila's and mine projects is that ours are more artistic and Tkh's more theoretical. Although Tkh's projects also hold a certain art-theory continuum on whose different nodes different projects stand. For example, *Hyperreal Allegory* (installation-happening-dipping of photocopied materials) and *DreamOpera* or *Psychosis*, which is still a work in progress, are closer to the artistic end of the continuum, while other performances and actions are closer to the theoretical end. One important difference between Tkh's and our work (Sinila's and mine) - and I am thinking here of **FRIDA KAHLO una pluma y dos corazones**. The *Dracula Project* and the *Archaeology/Autopsy* of the performance "Waiting..." is our collaboration with **Sena Đorović**, who, unlike Sinila and me, is not a performer but an actress. The whole project of **FRIDA KAHLO...** was precisely founded on on-stage confrontation of Sinila's and mine performance with Sena's acting. These three projects are fundamentally concerned with the problem of theatre - *FRIDA* and *Waiting...* briefly deal with the role of text in the theatre, while *The Dracula Project* tries to establish a new kind of political theatre, while Tkh's projects are even more flexible and cover a more general expanse of performing arts and art theory in general - although each project deals with its own issues.

It Like Desert of the Image, for example?

BB: Our performance at the Queer Zagreb festival with *Desert of the Image* (which had been performed in a somewhat different version at the queerstation *B-visible* in Gent) is a kind of homage to **Milko Šušaković** by taking over his form - slide projection with an abnormal number of scandalous photographs and an addition of Sinila's "live" screen when he mostly confronts my theses. In that way we are returning to the "Tkh dialogues/confrontation" of different positions that appears in *DreamOpera* performed by Bojana and Kaerija (Orpheus and Egeus).

It: The distinction between performing and acting is one of the key points of interpretation of Tkh's actions. How does this relate to performativity of text?

AW: I consider performativity an "inevitable destiny" of every performed text. And no other exists. This

means I am thinking far beyond **Austin, Searle**, speech act theory... primarily in the sense of semiotic performance, in sense of Derrida, **Falman**. Butler: Thinking of text as productivity: a practice that deducts actual, material, physical, real etc. effects - a signifying practice that never results with a final product, but continually redistributes its semiotic context, one that also defines it. This is also true of contemporary theory, even when it isn't its intention. (Although, for myself, the theory and type of text I, and T&H in general work with, it is an intention.) This continuously present performativity - present even when it tries to present itself as conclusive to secondary discourses, say a philosophical reflection or scientific argumentation - should be exploited, worked with. To confront an audience (reader, spectators, listeners) with the fact that the act of one text being performed in front of their eyes is a deferred and overwritten here-and-now, is never innocent, never separated from the material context it is performed in, and never transcends it. To summarize, I see performativity of text in the sense that text is discourse performed in a network of social institutions with very real effects and is, more than anything, frighteningly material.

BB: The difference between acting and performing is my key issue at the moment, it is something I'll probably be dealing with for a while. It seems that today's progressive examples of theatre and performance diminish this difference more and more. If we follow Judith Butler and see our "literal", everyday behavior as constitutive of a fiction of identity. So, generally speaking, the difference is that acting presupposes fiction, that the one acting is something else than the what he acts, then performance is, let's suppose, literal. In both cases skills, techniques and knowledge are necessary, but I just have more patience to work and collaborate with performers than with classically trained actors because I can recognize their skills, etc. more readily and then manage to incorporate them into my director's or collaborator's or co-author's concept. It would be interesting to hear **Bojana** say something on this, I believe she has confronted defining this difference in her recent productions.

BC: The difference between acting and performing. Firstly, all is performing, but when the question is put to the concrete differences between T&H's projects and ones some of us have done on our own, even though related to T&H, I'd say the following: T&H's performances were always instrumental to "theory at work", so they do apply strategies of performance, display and demonstrate to an audience, count on the effect of provocation, while coming from, not only because they are contextually specific, an examination of the context that presents or determines them (the theatre scene, Belgrade's alternative scene, academic circles, Belgrade's intellectuals, including all other occasions of T&H's performances). I would call it theoretical activism, something like destabilization of territory which theoretical performance treads upon. Performing in several productions in collaboration with **Jan**

Pisera (Wermentchajapen, TODARJUSSES, Pipelines, a construction) may be properly called the style of non-acting, but isn't directed by a strategy of performance art because it searches for, rather than shows something. It is not about the aesthetic effect of open interpretation, but perhaps about a form of producing productivity in which the performer and the spectator are included yet by missing each other. I am not thinking of the performative's failures in the sense of communication of intentions and effects, but of emphasizing the inductive difference between the apparent equality of spectator and performer. I don't want to sweeten this by ideologues, quite romanticized discourse of "loss", "failure", "lack of presence", the blah blah that is currently territorializing and deadening the critique of spectacle in western Europe, because it is always about deploying a set of procedures, but without controlling their efficacy. I'm drawn to text-theatre by the possibility of testing the borders of comprehensibility and resistance, and also the intensity of performance, a certain autonomization of event that cannot be completely controlled by the logic of sign and speech act. In other words, it isn't ruled by the regime: something stands for something else with the power of enunciation, even though its function is only to move, relocate and destabilize the totalizing structures of context.

I: Where do you go from here? Plans, wishes, needs... relinquishments?

AW: My game plan is a systematic, thorough and long-term introduction of T&H's discourse into the local institution of performing arts as an indispensable discourse. Not only because it is me and the rest of T&H - although this will happen through T&H's members' creation of one transversal-institutional network - but because the local scene must face the current enveloping global and international discourses it doesn't recognize or have the ability to conceptualize, while they are defining and inscribing (that is, erasing) it on an international map. This means constantly shaking up the quasi-security and quasi-stability of discourse of one marginal culture that kills itself with lies that no one is so good, smart and talented as it is, while its possibility of existence is taken away.

M&: For T&H as an "occurrence" in the post-socialist culture of Serbia this means a struggle to survive on the local entropic scene and to enter, individually or collectively in any combination, the international scene, theoretical and artistic. For most authors who have tread through T&H's mutations I think, as one who is much older, the immediate future holds a discursive march through the institutions of university, culture, art.

Important Works

- Internet theatre-theory performance
Psychosis and Death of the Author: Algorithm- YU.03.13, TkH Center and the department of Digital Art, University of Arts, Belgrade, in progress
- Theoretical spectacle *Indulging in Deconstruction*, Urban Festival, Ad Hoc 2, Faculty of Philosophy, Zagreb, 2003.
- Radio play performance *Why Kathy Acker never met Marquis de Sade?*, Radio Belgrade, II. programme, 2003.
- theoretical spectacle *Indulging in Deconstruction of Postsocialist Mythologies*, symposium "Art university as experimental space for artistic, pedagogical and scientific innovation", the President's office of the University of Arts, Belgrade, 2002.
- theoretical installation *Artists Have to Walk Through Theory*, international manifestation "Real Presence 2002", Museum of 25. of May, Belgrade, 2002.
- theoretical performance *Performing Gender*, "April Meetings 2002", SKC, Belgrade, 2002.
- theoretical duplex *Inversion/Asymmetry*, a part of *Akcija/Prikljucje*, net.culture club MAMA, Zagreb, 2001.
- opera spectacle *DreamOpera*, by commission of the festival "New Moment ideas Campus", Teatro "Tartini", Piana, Slovenia, 2002., National Theatre, V. floor scene, Belgrade, 2001.
- theoretical performance *TkH Inversion*, INFANT 2001., Cultural Center of Novi Sad, 2001.
- exhibition/happening *Hyperreal Allegory - the Studio of a Theoretician in the Age of Postsocialism*, Gallery SKC, Belgrade, 2001.
- theoretical performance *Walking Theory*, National Theatre, V. floor scene, Belgrade, 2001.

Collaborators TkH, 2000. - 2004.

Bozani Cvijic
Bojan Dordev
Srdica Ilic
Valteric Bo
Miroslav Latic
Tara Markovic
Ljubica Matc
Maja Mirovic
Jasna Stanakovic
Jelena Novak
Maja Peric
Ksenija Stankovic
Miroslav Stankovic
Jelena Stankovic
Ana Vujanovic
Katerina Zolner



ISBN 3-00-00994-6! this is a work book for choreographers, dancers, presenters, and at the same time it is a book for everybody's own

imagined version of **SCHREIBSTÜCK** The basic idea of this project is that - starting from a

choreographic score - there are several different interpretations worked out and then presented on stage simultaneously. The long-term goal is that further versions of this piece will be developed in other countries and cities. This score is not a graphic dance notation of movements; it is a spatio-temporally structured succession of themes. The material and dance-like realisation are worked out by the performers. Next to several dance-like tasks, the theme comprises actions concerning elementary human activities, verbal remarks referring to the piece, and structural indications. **»** The present

Schreibstück consists of several aspects. There are this book, the boxes with the tools needed for the production, the concept, the versions already realized, the versions not yet realized, the administrative production, and the future possibilities of developing the piece. It is also intended not only to use these elements of the piece, but also to show that they are autonomous forms of the piece.

» The idea for such a project grew from the first time of my first commissioned work I developed together with Estonian dancers with the help of the Goethe Institute in Tallinn. Further tours in different countries gave me the opportunity to confront my own way of working with the practical work in collaboration with people coming from different cultural contexts. It could be interesting to develop a piece in several different countries, which takes different culturally related forms of being into consideration. **»**

The Western European discourse concerning dance is a very specific culture, which cannot so easily be transferred to other complex systems and their cultural contexts. But even within the European borders, there are fortunately endless differentiations and opinions concerning this issue. The main discussion, which I had with all the participants in this project, is about fixation and definition: Which, how far, and why things are defined in the score, and later, if they have to be carried out like that, or on the other hand, why things should be left open. **»** It is

significant that every person has at least one interpretation. By straightening out the constituting factors of the project (the work of the author, the realisation, the administrative coordination, etc.) and the disposition of the elements (dance-like movements, actions, performative attitudes, the stage,



THOMAS LEHMEN



Razmišljanja o projektu "SCHREIBSTÜCK"

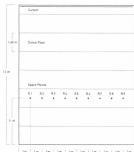
Thomas Lehmen

Prevela Nikolina Prizmić

"Schreibstück" je autorsko djelo za ples. Koreograf koji ga postavlja u izvedbu kompilira vlastitu verziju koreografije po mom konceptu izloženom u knjizi istog imena, ali bez mog daljnjeg uplitanja. Svoju verziju izvodim paralelno s još drugom dva koreografa istovremeno na istoj sceni također bez mog uplitanja. Ono što uvijek primjetim je da se razlike ne nalaze ondje gdje i onako kako ih očekujemo te isto tako, ono što je zajedničko pojavljuje se ondje gdje i onako kako nije teženo. To prihvati, veliki je začetak za gledatelja.

Čini se da sve to predstavlja velikodušnim nekim gledateljima stoga što su navikli tražiti proizvedeni "kazališni ugovor" koji nalaze kako bi gledane scene trebalo gledati i razumijevati, ne bi li se bilo ne sigurnoj, točnoj, "ispravnoj" strani. Međutim, ukoliko netko ima problema prihvatiti ono što sam vidj, kako je moguć daljnji razgovor i na kojim osnovama?

Space_Plan of Performance Area



Space_Use of Performance Area



Dr. K. K. K.

Svega predstave ne leži toliko u činjenici da ona nudi mogućnost promatranja različitosti u izvršenju različitih varijanti, koliko u manjkoj različitosti među ljudskom bićima i njihovim ponašanjima da se ponašanje unutar konteksta i izopći tamo. Tema su koliko banalne iako i kompleksne. Temeljne ljudske funkcije poput "Jebanja", "Rad", "Umiranja" implementiraju se uvijek iznova u kanonima "Ljubavna priča", "Ospodnjena komada", "Odobna likovnja" itd., preko kojih plešući uspostavljaju odnos prema projektu.

U stvarnosnoj liniji te grupe jedna za drugom prelazi scenom dijela radovima i brzo pripremljena jednodimenzionalna komada na određenim točkama i poljima u prostoru. Struktura je isto, za svakoga, a ne imaju mogućnost odmaknuti se od ravnosti zadane i interpretacije struktura i zadatke, pritom imajući na umu da će drugi daje grupi izvesti iste teme u vremenskom zasjedalom.

Varijante pokušaju različite strategije bavljenja strukturom. Neki razvijaju obave svoju dubinu, stiču seže jednodimenzionalne dometa i izvedu ih isto tako savršeno, nepuštajući u potpunosti odgovorom autoru. Drugi se zasto pamuču zaštići vlastite konvencije i identiteta, izmisliti konceptu pokušajima da ga razdru roneući mu drugi stika, bijedeći u drugim identifikacijama. To postaje kontrastirano i razminkano kroz metode pogled drugog što sujedno može promatrati i gledatelj.

Neki si stvar pojednostave i opširaju od struktura i teme tako da se njima više ne posreduju kontekst, nego pripisivaljenjem svakodnevne, neapne meriške, ili molčine. U povoljnom slučaju moguće je dovesti razne bavljenje svim pitanjima koji se pojavljuju, bez obježivanja, i dopustiti da one svo produktivno uđu u izvedbu.

Osnova, naime, u svakom slučaju ostaje ista: ona su ljudska bića isto, svi smo, jedn, plešu, umru, jedu, se, raduju, bježu radova, govore mnoge gluposti, vole jedna druge, mize, i bježu bježeći. Jedno se radijuju po etiketi. Sino izrad na razni simboli i identifikacija čine raduju.

Svega su i svo varijante dobro i zanimljive. Ne postoji bolni kolje. Promatrajući izvana niti jedan stilistički ili genealoški letajev ne bi bio primjenjiv. Promatrajući je izvan samim sebi. Ne postoji nikakav kritički se može primjeniti na uvjete individualnih radova. U najboljem slučaju, možda jedino na sujedno promodu ili uvjeta.

U početku ne je tekstuvo tog projekta, činjenica da niam u mogućnosti stika učiniti čime prihvatiti varijante, kako god one bile konstruirane, bile gramu. S vremenom sam se naučio bolje nositi s time čak i kad rezultat ni najmanje ne odgovara mojim estetskim opredjelima. "Nakon toga" čovjek se općito boji, kao obično, obično od teške pojave za kulturnoškom ili estetskom diferencijacijom vladaju.

Reflections On The Project "SCHREIBSTÜCK"

By Thomas Lehmen

"Schreibstück" is an authorial piece for dance. The choreographer who executes it into a performance compiles his/her own version according to my concept presented in the book of the same title, but without any further involvement on my part. The choreographer then simultaneously performs his/her version parallel with two more choreographers on the same stage again without my involvement. What I always notice is that the differences are not found there and where one expects to find them, and that what is common appears there where and in such a manner that is not desired. To accept this is a considerable task on the part of the viewers.

It seems that all this presents a difficulty to some of the audience members as they are used to finding a prefabricated "theater experience" which stipulates how certain scenes should be viewed and understood, so as to be on the safe, right, "correct" side. However, inasmuch as one has problems accepting what one sees, how is further discussion then possible and on what grounds?

The strength of the piece does not lie so much in the fact that it offers the possibility for observing differences in the execution of the various versions, as in the lack of difference between human beings and their attempts to affirm themselves within the context and sameness of the themes. The themes are as banal as they are complex. Fundamental human functions such as "Fucking", "Woking", "Dying" are implemented again and again in the canons "Love Story", "Explanation of the Piece", "Personal Philosophy" etc. through which the dancers establish a relation to the piece.

Three groups wander successively from left to right through the stage along a time-line, performing prepared one-minute pieces at specific points or fields on stage. The structure is the same for everyone, and they all have the possibility to go away from the rigidity of the given in the interpretation of the structure or task, at the same time knowing that the other two groups will perform the same themes within a time-lag.

The versions show the different strategies in handling the structure. Some perform their duty well, assembling their one-minute elements and performing them also well, leaving the responsibility entirely to the author. Others truly put a lot of effort into retaining their own characteristics and identity, evading the concept with attempts to surpass it by imposing other images onto it, fading in other identifications. This becomes revealed through contrasting and observing view of the other which can be observed at the same time by the spectator.

Some empty the piece for themselves, abstracting it from the structure and themes so that context is no longer mediated through these, but through the assumption of an all-encompassing, unquestionable metaphysics, or perhaps not. In a favorable case, it is possible to reach the level of dealing with all questions that arise, without avoiding them, and allowing them to enter the performance in a productive manner. The basis, however, remains the same in every case: every human being is the same, they all sit, eat, dance,

die, fuck, give birth, are born, talk nonsense, love each other, hate, and kill as well. The only difference is in the label. Only expressions on the symbolic and identification level create the difference.

For this reason, all the versions are good and interesting. There is no better or worse one. Observing from the outside, not one stylistic or genealogical criterion is applicable. The observer is thrown back to himself. There is no criterion which can be applied to the conditions of individual works. At most, perhaps only on a consequent renaming of these conditions.

In the beginning, my experiences of that project - the fact being that I did not have the possibility to do anything except accept the versions, however they were constructed - was terrible. In time, I learned to deal with it better even when the results scarcely correspond to my own aesthetic sense. „After it“ one feels better, like showered, cleansed from the needs of cultural and aesthetic differentiation of what is seen, and cleansed from the necessity for the communal split on the basis of symbols.

In discussions with the dancers during the duration of the work process itself, one aspect always emerges, the one about divided responsibility. The transparency of the concept, the impossibility of hiding the being of the dancer in the white, brightly lit space, the fact that after five minutes everything is already known, the understanding that life still repeats itself only in cycles, that the spectacular inserts already at the gaze of the spectator are transformed from another world into something banal, and for all of this to be endured it is necessary to stand up against it or to flee. This demands the performer's strong presence of mental and physical mediation of their own selves and the context of the piece. The responsibility of one's own being cannot be transferred onto anything or anyone else. "Schreibstück" is either or.

What do choreographers think when they say that they are limited in their liberty to convey their style as they are used to?

An absolute tabula rasa freedom can exist only as utopian. Without memory, there is no difference for more freedom.

Alternatively, to reformulate the question, can one call the use of one's own lack of freedom as freedom, i.e., by using one's own preconditions? Because, is freedom the reproduction of one's own stylized symptoms? The freedom that perhaps remains is in the overcoming of these symptoms.

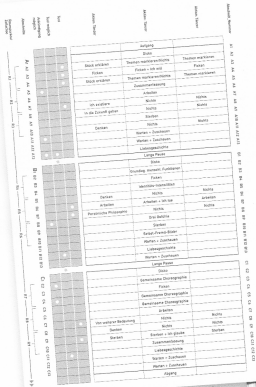
In theatre or in music it is very common to work on pieces by other authors; in the field of choreography, this practice encounters understandable difficulties.

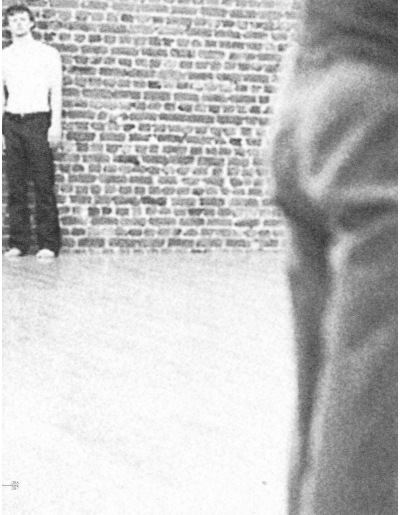
On the one hand those "personal" tasks for the material, and on the other, the clear definition of the structure shows creative, self-and-other-constituent dancers in the area of tension of largely determined coded and limited possibilities for the individual to act within this determination. Is the dancer the author of their own dance? Is the dancer the author of his/her sensations, one means to claim unique

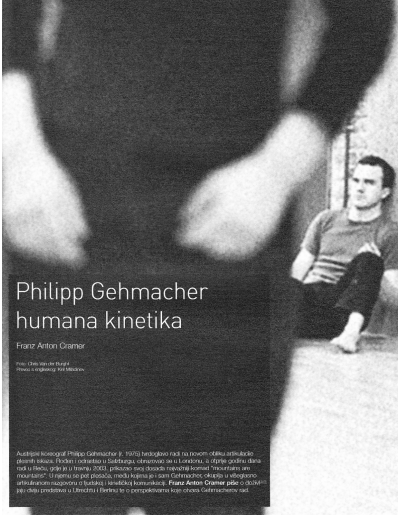
for himself/herself, and which to a certain extent provide the ineluctable basis for truth: I feel, therefore I am, actually that what I feel. The impression of sensation somehow does not represent a higher form of communication with oneself, nor any other linguistic techniques. All are nothing more than impressions and images.

As I have mentioned, I believe that in the overcoming of symptoms and concentration in a being, the conscious presence of the dancer in the current context there is freedom to give things a decision, and this is much less spectacular than what that theatre-creators often demands from us.

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Philipp Gehmacher humana kinetika

Franz Anton Cramer

Foto: Chris Van der Burch
Prevedio s engleskog: Ivo Matković

Austrijski koreograf Philipp Gehmacher (r. 1975) nedavno radi na novom obliku artikulacije plesnih pokaza. Plođen i oduševljen u Salzburgu, obitavao se u Londonu, a prije godinu dana radi u Beču, gdje je u travnju 2003. prikazao svoj dosada najvažniji komad "mountains are mountains". U njemu se pet plesača, među kojima je i sam Gehmacher, okuplja u vještom artikulacijskom razgovoru o ljudskoj i kinetičkoj komunikaciji. **Franz Anton Cramer píše o doživljaju** čitaju predstavi u Ulmchu i Berlinu te o perspektivama koje otvara Gehmacherov rad.

Razvoj plainih stila poželjiviji je desetljeće bio krajnje buran. U novoj i najnovijoj poljavi evolucije trajno su se održali samo dobrojni pasamati i (bitna) kaskaderistika. Od demokratske, antelitelističke empatičnosti šezdesetih godina, od "pedestrian dancea" Judson Churcha do oblatnog sklopa zbrajanje kod Jerômea Belu, od biranih slučajnih operacija dvojca Merce Cunningham i John Caga do kulture performance, od istraživanja nacija Pine Bausch do eksperimentalnih situacija Xaviera Le Roya, taj se žanr nazadljivo proširio. Poput plina, čije je glavno fizičko svojstvo nepotpuno prostorno širenje, ples je danas možda dosegnuo svoj maksimalni volumen. On zauzima cijeli prostor koji mu stavljaju na raspolaganje kazalište, kulturni menadžment i intelektualna smjelost.

Na s tim su se totalnim odricanjem od nekada mnogo uže definiranog predmeta mobilizirali i protivničke snage. One "ples" žele ponovno kondenzirati, izdvojiti ga iz pulsirajuće atmosfere mogućega, i ući ga u bode pod pritiskom, sposobne za najveći pritisak i u svako doba spremne za potrošnju. To što ta - konzervirajuća - nastojanja rijetko prati ozbiljno razmišljanje o tome što je ono što ples zapravo čini samostalnim, što bi ga moglo odlikovati u odnosu na druge oblike prikazivanja - taj nedostatak čini tradicionalna pozicije kritike plesa, usmjerene prema afirmaciji, tako beznačajnima, ali i tako učinkovita. One obilježavaju stalne vrijednosne i stilske sudove od kojih se ples u komercijaliziranom kulturnom okruženju teško može obraniti. Jer tradicionalnom razumijevanju plesa pripada to da se on mora pokazivati pod trije predznacima: spektakla, erotike, bravure. S tim se trijedom povisju rade da se može prognati i učiniti bezazlenim sve opasno, sve subverzivno tog žanra. Stoga ples, želi li biti primijećen, napušta mora biti ljubak; mora zabavljati; i mora u svakom trenutku objašnjavati sam sebe. Inače se odbacuje kao "intelektualan" ili "konceptualistički" i anjasta se u ristu umjetnosti. Neka se onda sami gledaju! Novijim, naprednijim oblicima i stilovima plesa odnosno koreografije ne pronađe se prihvatljiv iskazni karakter.

Stoga se na žalost može osjetiti tupi vonj ozbiljnosti kad se koreografi, kao rezultat temeljnog reflektivnog procesa o svojim postupcima, ponovno okrenu paradigmatima koje u konzervativnom smislu trebaju imati veze s nekom "biti plesa". Kad se, dakle, za oblikovno polazište ponovno uzima jedan specifičan oblik kretanja i pokretnosti - takozvani "čistog kretanja". Kad se djeluje iz imanentnosti medija tijela i njegovih kinatičkih odnosa, umjesto da se poduzima neko estetsko-konceptualno nastojanje vlastitog misaonog procesa. Povezivanje tih dviju postupaka, taj rijetko uspijeva onako sretno i u jednom posve temeljitom smislu onako problematično kao posljednji put u "Projektu" Xaviera Le Roya (2003).

Tom koreografskom pothvatu na granici između umjetnosti i igre, slučajnosti i planir-

nja, proizlazi iz ponavljano procesa "kritike spektakularnog uma", neće se moći odrediti da je postao komad velikog kalibra. Uz ostalo, on se bavio vizom antičiječnosti i autentičnosti, djelovanja i njegovih pravila, koncesije i nesvrhovitost umjetnosti. U tom kontekstu plesači ne komuniciraju kroz uzoče ili tehničko bravournošću ili važnošću svojih osobnih poruka, nego samo kroz pravila igre (na primjer u osliku igara loptom). No istodobno u svakoj igri vrijedi: ona je smrtno ozbiljna, i to tim više što se više "samo" igra. Modusu teatralnoga ne može pobjeći nitko tko u njega jednom uđe. Ma koliko se odzumislilo čno "vani", gledatelj i njegova potraga za "smekom", gledatelj i njegova potraga za "smekom". Prije tom je prirokom "Projekt" se svojom gestom analitičke diskursa izao. Pokazao je da se samo kritičkim, takoređi distancirajućim stavom još ne ukazuje ni na kakav nov smjer. Stoga je za mene jedan od sedlačkih zaključaka koji se mogu izvući iz mišljenja o plesu posljednjih godina taj da se ne možemo odrediti neke kategorije "bitnosti". Na propitativni ples i koreografiju - razumljenu kao samostalan oblik proizvodnje smisla - s obzirom na neku takvu "bit", dakle upadne ne počinjati potragu za nekom dubljom osnovom za specifičnu aktivnost plesa, štoviše, u ime temeljne kritike spektakla možda i zabraniti postavljanje takvog pitanja - takav stav zatvara jedan instruktivan put približavanja plesu i bavljenja njime. Možda razlog za ovu tezu o bitnosti plesa proizlazi iz jedne protusekacije, dvostruko okrenute dijalektičke geste čuvanja. Jer govoreći o plesu uvijek znači i pregovirati o specifičnom odnosu igrosa i some, to znači u verbalno obilježenoj kulturi braniti sposobnost da se traže i razvijaju drukčiji, možda primijenjeni putovi spoznavljanja. U govoru o plesu bitnosti mogla bi biti skrivena namjera da se nasuprot pojmovnim apstrakcijama madijskih i intelektualnih svijetova života postavi nepojmovni oblik komunikacije, koji je ipak izrazite iskazne snage. Drugim riječima, utopija plesa (a umjetnički ples moderne nije zamisljiv bez mišljenja same utopije) mogla bi biti zastupanje jednog oblika razmjene i susreta s onaj strane tradicionalnih, logocentričnih staza bar kao oblika mogućnosti ta održavanje budnim sjećanja na predvjetralno u kultu vjetralnoga. Upute na to mogu se naći još otkad se um počeo izlagati svojoj vlastitoj kritici. Premda se u kasnoprosvjeteljskom mišljenju idealizma još radi o suprotnom pokretu. "Fenomenologija duha" Georga Vilhelma Friedricha Hegela (1807) svoj prikaz pojavnih formi duha u likovima koji se izmjenjuju razvija kao sve veći gubitak forme, kao dematerializiranje. Kod Hegela "kip u ljudskom liku" još nema duha, ona je mnogolika, zbunjujuća i mračna:

"Priroda koja se vrti u svojoj biti spušta svoju živu raznolikost, koja se upodijeljuje i prepleće u svojem kretanju, u naizborno kućide koje je 'pokrećuć unutrašnjosti'; i ta unutrašnjost privi je još jednostavna tama, on nepokretno, on bezobličan kamen." (str. 511)

No upravo je začeta umjetnost (iz ostali da ukine takve tame, da razgne "pokušav umjetnosti", da rasvijetli scenu:

"Stoga stvaratelj sjedinjuje obje u mješovit spojlog i samosvjestanosti, a te dvocizne, samima sebi zagovornici, oni svjesno koje se hvala i besvjesno, apertuži on jednostavno unutrašnje s mnogoboljovanim vanjskim, tamu misli s jačinom izvjeršanja, izbija jakim duboko, teklo razumijev mudrosti." (str. 511)

Tu je dana klasična suprotnost između ideje i nazina vanjskog izraza, kao između sadržaja i forme. Ono promijenilo ika i kretanja sjedinjav se s onim nepromijenjenim (pojmom kao posudom duha). Zato ta vanjska suprotnost ne smije trajati. No ujedno je ona neizbježna, sve dok se uopće ima posla s oblikom te dakle s nekom - uvijek pojedinačnom - formom:

"Ta je forma noć u koju se supstancija izdale i učinila se subjektom; u te noći doista izjavnosti same sebe iskazuje običajni duh kao oblik oslobođen od prirode i svojega neposrednog postojanja." (str. 514, moj kurziv)

Lik, kao izvanjska, puka pojava, uvijek želi upući na nešto što u njemu sacizano. Ali on to - najčešće - ne može. Jer on uklanja - kao tijelo, kao res extensa - u protugnosti, u kontingentnosti (život tijela). Taj se paradoks može još razgovjetliti mnoštvom a pogledom na ples kao upravljanje formom ika i kao formiranost koja u kretanju ujedno uvijek iznova prolazi.

Taj duhovni, više neupadljiv antagonizam oblika i kretanja, koj prije svega muči klasičnim, ali koj ga i inspirira na nenačelna djela u kiparstvu, to protu-kretanje stalnog mišljenja možda još nikad nije doista prepoznato kao planje koje se postavlja u plesu. Jer kretanje se uvijek udaljava od svojega vlastitog potvrđivanja, koje ono u svojoj vlastiti provedi i ipak ujedno uvijek iznova postavlja: potvrđivanje oblika. No kako nešto tako prozno, performativno i neodređeno poput kretanja (gdje je njegov supstrat? Kako bi se ono moglo razviti u djaju, u pojmu, u samostalnoj zori i vlastitu svijesti? može stupiti neupitni duh? Kako se može dodati određeno shvaćanje, kako od predmeta završ do njegove potvrđivanja. Kad kretanje (zavoj, lukost, impuls) ipak "mekano" treba predstavljati život ili bar neki oblikovni princip kao takav? "To nije ples niti općine bekstiranja, ni skokovanje neke uoklane Flore - to je, naprotiv, bago stranje muza same plesne umjetnosti" (moj kurziv). Tim se riječima kojim 18. stoljeća u Napulju Nijemac Alois Hirt opija klasičističkim pozama onih žlikih kipova avint la ktrna, name attributed Lady Hamilton.

Kant je poznavao takve granice između onoga što se može i ne može upući - bar na području transcendencije. Hegel ne želi priznati takva ograničenja. Za njega DUH osvaja svijet

pojava (svih pojava, uključujući i njegove vlastite) kako bi ih uvrstio u svoj sistem pojava (= apstrakcija), kako bi ih potčinio. Svijet po tome bide nastavljanu u apstrakciju - ili bolje: povratku u taj razgovjetnost, onamo gdje se razgrđa pokrižav umjetnosti i ika je oslobođen od svoje prirode.

No svijet stavlja tome se žustro protiv. On je uvijek konkretno, protugnostno i mnogoboljovo u viđenju kao zor. Kip Antonia Canova "Pisačica" (nastao između 1809. i 1812, danas u posjedu Državnih muzeja u Berlinu) paradigmatički pokazuje to protugnostno klasičnu protugnost u sliku: ona naznačuje ekstazu i čak uživa u lišnim obinama svojega vlastitog tijela koje se držešao ostaviti pod nižom tankom haljinom. A ujedno je poseve komponirana cjelina, podgrnutu tijelo, objekt pojava i apstrakcija "plesa", kompozicija koja se ne treba kritiati prema stalnom formiranju vlastitog lika u prelišanju iz jednog pokreta u drugi, nego svojem nastavljanju u pojam. Vredno, ono transformativno, ojetljiva simulacija kretanja u pozadinoj i pojmovnoga označava onu apertužu prevlađene teletnosti koja je upravo izmislila iz tame materije da bi trajala na svjetlu duha. A upravo život, diferencija, ono nekompatibilno i tako "bitno" tijela koje pleše - sve je to izbrisano. Pjesni i kretanje postali su idejom. Za svoje upravljanje te je ideja uzela lik ljudskog (čakoznog) tijela.

Mislim da ta zaključasta posredovanja između jednog samosvjestanog oblika - koreografski-plesno formirane ideje - i formirane ideje supstancije kao prolazne slike kretanja, kretanja kao protugnostja svakom trajnom liku, govore ponešto o plesu kao suvremenoj ikažnoj formi. Na to upućuje sam Hegel u svojem poglavlju "živo umjetničko djelo", kad kaže: "U tom izvjeršanju u potpunosti teletnost duh je odučio sa sebe posone pojmove i razne prirode..." (str. 529). Tijelo povezuje duh i prirodu, ali ne pripada više nijednom području isključivo. On ostaje podgrnutu materijalnom, a ujedno i instrument kao medij oslobođenja i (ne)prepoznavanja:

"... da u svojem prikazivanju bude kao predmet ovog svijeta, da se ne rađa samo u svojega pojma, nego da za ik imma sam svoj pojam, tako da pojam i proizvedeno umjetničko djelo znaju jedno za drugo kao jedno te isto." (str. 514)

Čini se, dakle, da u odnosu teletnosti, dakle konceptije, i pojmovnosti, dakle apstrakcije, stvari stoje složenije nego što to ponekad žele zamisljati kritički, plesni i koreografski krugovi. Stara puka zbližjaka i onoga što se o tome zbližjkom može pisano reći obito ipak nisu baš tako jasno odvojene. Naravno, drugo je pitanje jesu li te kategorije uopće primjerene predmetu - svijetu, plesu. Lucie Irigary to riječi u svojoj knjizi "The Way of Love" (2001/2002). Jer ona se energično protivi u filozofskom mišljenju uobičajenom razlikovanju svijeta na spoznavu i njegov predmet, na subjekt i objekt. Po njoj, ta vrsta filozofiranja taži tome da sve učini samo

istim, da tijelo prijeli subjektivnom i time zanjije jedan odnos razlike.

"Naša se racionalna tradicija mnogo bavila 'govorom o', a 'govor s' svela je na govor zajedno o istim stvarima. Stoga pretpostavlja zajednički univerzum i razgovore o tričima bez prave komunikacije među nama samima. ... No to tada još nije stvar komunikacije između subjekata, čak i ako im nenadotno osigurava predmet o kojemu podnju razgovarati." (str. 71)

Irigary pletida za nov, drukčiji oblik jezika i govora, kako bi se postigla jednakovjernost u svjesno spoznavu, priznavu, življenju razlici.

"Da bi bilo komunikacije, bitno je da nasa drugi dodirne, osobito riječima. No još ne znamo to dodirivanje riječima, osim onako kako smanjuje blizinu zbrka, sjedinjavanja." (str. 18)

I tu duga začobližnja napokon dovodi u blizinu svojega cilja. Naime, ne koliko se grubo silavala logičnoga pozadina problema: naspava o tome što bi ples mogao pružiti u životu i funkcioniranju društva, koje potencijale budi i koje područja dovodi u pitanje, protugnost o bi plesa morat će se baviti upravo takvim pozicijama koje za osnovu uzimaju teletnost; naravno, za osnovu koja sama za sebe ništa ne može, nego još je potrebna specifična oblikovna forma kako bi o samoj sebi nešto mogla saopćiti i drugima, s njima komunicirati. U tom svijetu ples bi mogao položati pravu na rang temeljne prirode, mogao bi hrditi da se njegova valjanost protube daleko o one strane logocentrizma, mogao bi postati vježba u različitosti.

"Očije je čovjek pokušao pristupiti drugome kroz govor, a da to nije već bilo uhvaćeno u isto, koje ponitvava njihove razlike i pretvara njihovu komunikaciju u tautologiju, već programirano scenografiju, dvoglasi monolog? ... Čini se da se čovjek u razvijanju kulture, povijesti, nije prestao udaljavati od samoga sebe." (str. 491)

Pritom se za Irigary nipošto ne radi o tome da dovede u dvoglasi logičku konstituciju apoznavanja per se. No u njezinoj argumentaciji mogla bi se kao dodatak tog logičkog formi pronaći formulacija jednog modusa kinetičkoga - poziv na ples... ples posvete umjesto čuđenja, ples individualiziranja.

Imam naznake za tu slutnju. Povod za ovaj tekst dolazi od Philippa Gheymachera. U njegovom komadu "mountains are mountains" (2003) bilo je citirano nekoliko rečenica iz "La voie de l'amour" Lucie Irigary (origijelno izdanje objavljeno je na francuskom). Osim toga je bio presudan susret s Gernsheimovom oblikovnom formom zornosti kretanja, s kojom i u kojoj si put probija nova vrsta kinetičke komunikacije. Možda je to onaj oblik potpovanja blizine (koreografska komunikacije) i razlike (temeljne neajednakosti tijelji) za koja se zakla Irigary i koje je konstitucija kulture već

odavno razvija kao zajednički oblik bika pojed-
inaca u svakom njihovu specifičnom kontekstu.
U svakom slučaju, ono se kao pitanje
ophođenja s konkretnim umjesto apstraktnim
odnosima moći, diskurzivnosti ili žudnje tiče
temelja društva.

Ovaj tekst, dakle, pokušava polaziti račun o
utisku, o dojmima koji je na mene ostavile
Gehrmacherova koreografska praksa. On treba
pokazati kakva je ponuda, kakav je potencijal
sadržan u ovom koreografskom materijalu i
zašto mislim da se, naglas i se razlika
Gehrmacherovih koreografija u odnosu na tradi-
cionalno razumijevanje plesa, mogu izvesti
tako dalekosežni zaključci – pri čemu je, nar-
avno, esencijalna opasnost diskurzivnog anekdoti-
ziranja, neuspjeh komunikacije zbog takve
hermeneutičke žudnje. O tome se odluka
može donijeti tek na kraju teksta, a vjerojatno
čak i tek mnogo kasnije.

Gehrmacherovu predstavu "mountains are
mountains" video sam više puta. Sjedeći
razmišljajući o toj koreografiji za pet izvođača
rezultat su razmatranja i refleksije o tome. Zato
je moj susret tekao u koracima – dakle u nekoj
vrsti kretanja. Tako sam prvi put video prije
svaga događaja. Video sam kompozicijske
odluke. Video sam neizmjeru koreografsku
budnost. Mogao bih reći i nepomičnost koja je
postala tekao. Kad bih morao tražiti neku
usporedbu, rekao bih: video sam kako se
prilično hladan plinskih potok obrublava u
dolinu, preko više se stupnjeva akumulacije širi
u jezero, da bi zatim tekao dalje i ponovno se
udalio iz vidnog polja. Ne radije ću napustiti
slučajna polja irskih opisa i pokušati stati
na čvrsto tlo, naime postati pojmovno jasniji,
točniji u opisu.

Prvi sam put video "mountains are mountains"
u utrechtanskom Akademijnom kazalištu kao dio
programa Springstapels 2003, 1. to 18. travnja
u 19 sati. Kad ulazimo u dvoranu, Sioned
Huws već čeka, naslonjena na zid. Svijeto
dugo ostaje uključeno. Drugi – sami, ozbiljni,
kameri – dolaze u kut. Svi nose svo-pastinu
opječu. Duga su razdoblja nepomičnosti; tu i
tamo ruke se šire u malim pokretima. Pogledi
petoro plesača najčešće se spuštaju na to,
prazni, bezličniji. Naginjanje glave, uvlačenje
grudnog koša, promjena položaja stopala – i to
je već sve. No to postaju sami događaji kreta-
nja. Zatim se udaljavaju trenutci prestravljanja
od samo-kretanja: Gehrmacher drži oboje ruke
na grudima, iznad srca, i dva-tri puta oponaša
otkucaje. To izgleda, i po intenzivnosti pogleda
usmjerenog na samoga sebe, kao šok, kojemu
slijedi osluškivanje. Dugo se nastavlja na toj
graniči prema mirovanju. Svaki pokret ima
odjek, ali je on uklonjen. I onako nijem. Premda
se mnoge figure, rečenice, fraze ponavljaju,
ponekad trdnoglasno, najčešće usputno, to se
jedva primjećuje.

Još su uvijek svi nagurani u svoj kut. Na
stražnjem je zidu mikrofoni. Kad će se početi
govoriti? Gdje se skriha komunikacija? Umjesto
da odgovori, Gehrmacher pada svom dužinom
na to. Nitko ne reagira niti to zapažuje.
"Pokrivati unutarnjost" ne čite se. Njih petoro

utroćuju je u nedostupnom svijetu – nepoznatu
planinu, na koje se ipak u jednom trenutku
pomiku s mjesta. Postupno se prepoznaje
suzdržano ritmičko, a i formalno približavanje,
suzručje, odgovaranja, proslijeđivanja kao
impulsi koji traju, živčani podražaji – trenutni,
intenzivni, prolazni.

U takvom suptilnom oblikovanju nastaje, još
nedodređeno, neka vrsta negativnog neoklasi-
cizma, anti-Luckson: četvero plesača, naga-
rani gusto jedno uz drugo, i nekako
obuhvaćeni jednom zajedničkom idejom. No
oni se ne nashvaću u izraz ili kriviku, ni
općenito u saopćavanje. Jednostavno su tu.
Ne nastaje slika boli, uskraćivanja,
osjećanja, u krajnjem se slučaju radi o
čuđenju, svedenom na reducirani oblik. Kao
što je Lessing tražio "plodni trenutak" izpri-
cinski naum klasicizma, u kojemu se
apstrakcije i zor razgrnjevaju u ideju.
Gehrmacherova dinamička nepomičnost djeluje
kao odgovor na unutrašnje preispitivanje, na
upravo natrebenu nuždu, na egzistencijalni
problem. No moment saopćavanja nije dan
kao zgrušavanje, nego je također homo-
općanski razrijeđen u kinetičku beskonačnost.
On ostaje stupa i naznaka, a ne iskaz.
I slijedi tišina. Ali tišina je ovdje radikalna, kom-
paktna. SVE se čuje. Čuje se život koji izmiče,
kao što se noću čuje disanje pokraj sebe.
Nedostizno. Nezaustavljivo. Ali i utješno.
Doživljaj blizine. U tu molasku teksturu, u taj
kinetički obrazac uklopljeni su elementi
jažnjotoga. Iz velikog zvučnika dopiru neobični
zvukovi koji se pokušaju kao bojadivo polu-
glašen švedski monolog. Kasnije se može čuti
daleko doživljaj ljudskih glasova, zatim
afektirana opažanja o odnosima blizine i uda-
ljenosti, prvo u mikrofoni, dakle govorena
prema zidu, a potom odušena kao rekombini-
rano mnoštvo.

Tek razjašnjenja nakon izvedbe otkrivaju svu
dosljednost u izboru teksta. Jer u "Personi"
Ingrima Bergmanna Liv Ulman turneji onjeli-
jelu glumicu čije rečenice govori neki drugi
glas, glas njezine negovateljice. To pomicanje
saopćane snage – od autentičnoga u
izvješteno, od subjektivnoga u predaju, od
njemosti u razaberku, od jednoga u drugoga –
pročima i "mountains are mountains", komad o
sposobnosti interakcije koreografskih (i-
)zvana određenih, upravljenih, pogledima
izobliženih plesačastijes.

S takvim su radom na inapostjku tek
budućim osnovnom trenutku plesa u skladu
(ili: za njega su krive rečenice Luce Ingrima iz
"The Way of Love". Sioned Huws prvo ih go-
vori u čistom obliku za mikrofoni, i samo za
mikrofon (kasnije se s trake može čuti semi-
rani kolaz iz tih rečenica). Ona govori okrenuta
leđima publici. Zapravo više mrmli nego što
govori. Ali govorjenje prema zidu, dakle bez
neposrednog djalakog partnera – ako je
jedna od univerzalnih karakteristika jezika
alteritet, tj. on je usmjeren PRIMA DRUGOME
– tada u svojem vlastitom predstavljanju impi-
cina još samo čin negacije; ono je performati-
vno zanijeljavanje.

Pred predznak takve hemenastosti sekundnosti, s "mountains are mountains" ponovno sam se susreo u Berlinu, na "Körperstimmen Nr. 8" u Podewils, na predstavi 5. svibnja 2003. u 20 sati. Na početku NIŠTA - uznamiravajuća praznina. No tada nastupe dramaturgijske prepletanja, odnosno točnije: prepletosti, koje otkrivaju samu sebe. Mali i najmanji pokreti, njihova uskladenost, strah od samoga sebe raznađaju bavljenje jedne specifične forme - naime plesa kao kinetičkog događanja - doadačajnim, vlastitim i nadzubi-ektivnim pravilima i zakonitostima. Oni tako održavaju proces suočavanja i komunikacije sa serijskim isobom kao i sa situacijom izvedbe i onime koji prisustvuju toj situaciji, gledaocima (koji upravo i uspostavljaju situaciju izvedbe - dakle dvostruko samo-spoznavanje). Jedan se usudiše udaljiti od drugih i uzdužno opipava zid: iz početnog "feda", petoro se plesača raspodjeljuje u prostoru, dijelom ležadi, dijelom hodajući, dijelom leknivljeni, prožeti zagonetnim gestama pogleda koji se orijentiraju. Već ubrzo nestaje ova preglednost. No zato postaje razgovjetniji i jesnije zamjetnim rominjama artikulacije, igra pitanja i odgovora, preokretanja jednoga u drugo kao u instrument-alskoj kompoziciji kretanja, gesti, dinamičnih pomaka. Karakter kompozicije djeluje možda spriječeno, ali bar još jačanje očitano i vidnije nego pri ovom gledanju. Ocjena postaje zajedničkom erom, procesom kod kojega svi u kretanju u svakom trenutku nalaze same sebe te pritom istodobno posjeduju punu pozornost onome što čine drugi. No tad jedan od njih stane potpuno, vibrira. Drugi počinju brzo, tap-kajuće nazivati korake. Iznenada dolazi do ubrzanja. Ali to se ne može posve razlikovati od pomenačaja.

U "Mountains are mountains" ples više ne uključivaju cjelnu osobu i tijelo, odnosno osobe koje se izvanjske u tijelu. Ples je nešto što se osvojilo uspihom zatojtu, čak gušenju. I što se uvijek iznova raspada na svoje pojedinačne momente. Zaras i dinamika, gesta i pokret više nisu izraz nekog jedinstvenog stanja (samoopoznanja ili suverenog oblikovanja smisla). Oni su tvrdnje u jednakoj mjeri u kojoj nepoznat razvijaju forme.

Jednako tako i kruta, parastatična provale erupcije i ukloštenosti, snage i ustrojanja, upućuju na jednu drukčiju dramaturgijsku, motivsku skrivaju u koreografiranoj vidljivosti. Bada taj rad na dinamičnom upojedinjavanju, na nepovratnim pozicijama, na koje su suptilno ugođene i pronađene, tvori neodoljivo predstave. Usprkos svojoj fragmenatnosti, vade jedna obavezujuća dinamika, "rijeka" - na koliko korta i lukavaca ona imala. U tome uvijek iznova nekakvo zadržanje neki utopijski moment (iguman data u šljunčanom koritu rijeke koja vodi preko horizonta...), usliko nemogućnost bližne ne mora bezuvjetno značiti totalno osamljivanje, apsolutno ispadanje iz svijeta. Drugi su u istoj poziciji. U pokušaju da se čvrstoća razvodni, da se pokrene ono što je nepomično i da se to kretanje oblikuje u zajednički iskaz, u zauzimanje umjetničke pozicije i osnovnu sponzurnu - u tom činu vidim jezgu Gehmscherova plesa u kojemu se formula odlična gesta jednog kinetičkog humanizma.

Pritom, međutim, uvijek vjedge rečenice Luca Ingara, koje se u komadu više puta čuju. U brzini prve izvedbe zapisao sam: "No one can say the whole without saying that communication is made impossible". Rečenica zapisno glasi: "No one can say the whole without making exchange impossible". Ovakvo ili onako, razmjena uvijek ostaje ograničenom i uvijek ugroženom, možda upravo kada se odvija u najboljem, u komunalnom smislu. O tome se radi u "mountains are mountains", i to postaje bolno upadljivo kad Brynjar Baldin i Michikazu Matsune na kraju stoje okrenuti jedno prema drugome i dodiruju se vrhovima nožnih prstiju i nosovima. Nakon onoga što je prije toga videno, to je upravo šokantno. I otkrivanje je kad se ponovno odvaja. Jer isušuje se razgovjetne slutnja, čak jasna vidljivost koliko je ta bližina "iznuđena". "Kako postupam s tim da nisam neovisan, da ne mene utječu djela drugih ljudi, ... Možda sam ovisan, ... Ovisnost koja u životu pomaže i omogućava povezivanje s onim tko stoji rasuprot", piše Gehmscher u jednoj bilješci uz komad. Kistati se tim uskim rubom, s kojega se lako može pasti u prazno ponavljanje ili u šupli patos (kojega sigurno ni ovaj tekst nije posve lišen); ispitati koliko se daleko može ići s redukcijom, ukidanjem bližne kao humane prakse, a da se ne izda ili i samo dovede u pitanje humanistička dimenzija; nad koreografske, što znači specifično kinetičke i komunikativne odgovore na ingarajnu temu "kako dopustiti da drugi postanu prisutni, čak ih i učini prisutnima, ne polazim pravo da se bude njihov temelj" - to je stajna umjetnička praksa: ona polazi od stanja stvari, ona se bavi zbiljom, ali je vlastitim, naslijeđenim, samonačinjenim i očekivanim pravilima pretvara u nešto specifično, unikat, u kojemu ona pokazuje spoznaj. Umjetnik: ta praksa stvara specifičan prostor oblikovanog suočavanja, "mjesto na kojemu je ono intimo moguće s njezom, zahvaljujući poštovanju za jednoga ili drugoga".

Mogućnost da se tijelo u nekoj pojavi učine tako relevantnima, točno definiranima i inteligibilnima, a da im se ne odzvine njihove duboko vlastita neobojnost; mogućnost plesa, dakle, kao pokušaja da "se u kretanju u svakom trenutku nalazi samoga sebe te se pritom istodobno posjeduju puna pozornost onome što čine drugi", dugo i možda nigdje nije bila prikazana tako razgovjetno kao u koreografskoj umjetnosti Philipa Gehmschera. Jer ona povezuje bližnost, zor i oblik na način koji niti "izdaje" neku "suostanciju" onome predmetnom, niti ono živo zabavlja u pojmu. Naprotiv, ona ustroja na konkretnom momentu susreta punog poštovanja s onim nedostiznim onoga uvijek promijenljivoga.

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Philipp Gehmacher

Human Kinetics

Franz Anton Cramer

Photo: Chris van der Burgh
Translated from German by Maria Mladkov

Austrian choreographer Philipp Gehmacher (b. 1975) has been working on a new form of articulation for dance expressions with an outright stubbornness. Born and bred in Salzburg, trained in London, and active in Vienna since last year, Gehmacher offered his so far most important piece in April 2003, with "mountains are mountains". It brings together five dancers, including Gehmacher himself, in a movement-speech about encounters, in a polyphonically articulated conversation about the human and kinetic exchange. **Franz Anton Cramer** tells of his experience of two performances, in Utrecht and in Berlin, as well as of the perspectives that Gehmacher's work has opened up.

During the past few decades, the stylistic development of dance has been exceptionally stormy. In the recent and most recent history of evolution, only few parameters (or essential) features could assert themselves in a sustainable manner: From the democratic, anti-elitist emphases of the 60s, from the "pedestrian dance" of Judson Church, to the quotational assembly of meanings of Jérôme Bel, from the exquisite coincidence operations of the duo Merce Cunningham and John Cage to the performance culture, from the examinations of violence of Pina Bausch to the experimental situations of Xavier Le Roy, the genre has expanded inexorably. Like some sort of gas, the main physical feature of which is unstoppable spatial expansion, the dance has perhaps achieved its maximum capacity. It has occupied all spaces that the theatre, cultural management, and intellectual daring could offer.

However, parallel to this total renunciation at the formerly far more narrowly defined object, counteracting forces have been set off. They want to condense "the dance" again, to distill it from the pulsating atmosphere of the possible and fill it into highly durable pressure bottles, which could be set at disposal for consumption at any time. The fact is that such - preservation-oriented - efforts rarely walk along with a serious debate on what actually makes dance autonomous, what might be its distinguishing feature with respect to other performing arts - and it is precisely this shortcoming that makes the traditional positions of dance criticism, which aim at affirmation, so irrelevant, though at the same time so effective. They continue to mark value and style judgments, against which the dance can hardly defend itself in a commercialised environment. For it belongs to the traditional understanding of dance that it should be determined by three elements: spectacle, eroticism, and virtuosity. One hopes that this triad will be able to ban and disarm all that is dangerous or subversive in this genre. Therefore, if the dance wants to be noticed, it mostly needs to be cute, it must entertain; and it must explain itself in every single moment. Otherwise, it will be dismissed as "intellectual" or "conceptualistic" and shoved into the art corner. Let these dance people look at themselves! No acceptable expressiveness is granted to the new, up-coming forms and styles of dance, i.e. choreography. Therefore, in an awkward way, one feels the musty smell of apostasy when choreographers, as a result of a thorough process of reflection about their doings, turn back to such paradigms, which in the conservative sense are supposed to be concerned with an "essence of dance". When a specific form of movement and of mobility - of the "pure movement", so to speak - is again set up as the creative starting point. When elaborations are based on the immanence of the body as medium and on its kinetic relations, instead of undertaking a quotational-conceptual disclosure of one's own process of thinking. Only

rarely does a fusion of both methods succeed so happily (and so problematically in a very basic sense) as it has been recently the case in Xavier Le Roy's "Project" (2003). One certainly cannot deny that this choreographic venture on the edge of art and play, of coincidence and intention, born out of the repeated process of "critique of spectacular reason", has turned out a large-calibre piece. It deals, among other things, with the relationship between artificiality and authenticity, between trade and its rules, between the usefulness and purposelessness of art. In this context, the dancers do not impart themselves through their roles, their technical virtuosity, or the urgency of their personal messages, but exclusively through the rules of the game in form of ball games, for example). However, all games have one rule in common: each of them is for real, and even more so if "only" a game. Nobody who has surrendered himself to the ways of the theatrical can ever escape them. Even if the "outside", the spectator or his search for the "meaning", are ever so zoomed away. It was this hurdle that made the "Project", with its air of discourse analysis, come to a standstill. This has shown that the critical and at the same time distancing attitude alone is not sufficient to show a new direction.

Therefore, one of the crucial conclusions in the dance thought of the past few years is, in my opinion, that one cannot dismiss the category of "essentiality". Not to approach dance and choreography - understood as an independent form of the production of meaning - with a question about an "essence", that is, not even to start searching for a deeper reason in the specific act of dance, or even to forbid such questioning, perhaps in the name of the fundamental criticism of spectacle - such an attitude blocks a revealing path on which one could approach dance and deal with it. The basis of my hypothesis about the essentiality of dance is perhaps itself a consequence of counter-reaction, a dialectic gesture of preservation turned over for the second time. Because to speak about dance always implies dealing with a specific relationship between logos and soma; that is, defending the ability to seek and develop other, perhaps more appropriate ways of communication in a word-stamped culture. In speaking about a dance of essentiality, there might be a hidden intention of contrasting the conceptual abstractions of the worlds of media and intellect with a conceptless and at the same time eminently assertive form of communication. In other words, it might be the utopia of dance - and the artistic, modernist dance is itself unthinkable without the thought of utopia - that would establish a form of exchange and encounter beyond the traditional, logocentric tracks, at least as a form of possibility, and keep alive the memory of the pre-verbal in the guise of verbatim.

References to this have been present ever since reason has begun to subject itself to its

own criticism. Even though the late-Enlightenment idealist thought is still concerned with the contrary movement, the "Phenomenology of Spirit" by Georg Wilhelm Friedrich Hegel (1807) has developed its presentation of the forms of manifestations of spirit in changeable shapes as an increasing loss of form, a dematerialisation. For Hegel, the "status in human form" has yet no soul; it is multi-form, confounding, and dark:

"Nature, turning back into its essential being, degrades its multiplicity of life, over individualizing itself and confounding itself in its own process, to the level of an unessential encasing shell, which is the covering for the inner being. And as yet this inner being is still simple darkness, the unmoved, the black formless stone." (JC, VII, a, 585)

But it is the very task of art (among other things) to lift this darkness, to air the "covering for the inner being", to lighten up the scenery:

"The artwork, therefore, combines both by blending the forms of nature and self-consciousness; and these ambiguous beings, a riddle to themselves - the conscious struggling with what has no consciousness, the simple inner with the multiform outer, the darkness of thought mated with the clearness of expression - these break out into the language of a wisdom that is darkly deep and difficult to understand." (JC, VII, a, 587)

What is given here is the classical opposition between the idea and its outward communication as an opposition between content and form. The changeable in shape and movement is fused with the unchangeable (the concept as a vessel of the spirit). Therefore, this outward opposition must not last. At the same time, however, as long as one deals with shape as such and also with an - ever individual - form, it is inevitable:

"This form is the night in which the substance was betrayed, and made itself subject. It is out of this night of pure certainty of self that the ethical spirit rises again in a shape freed from nature and its own immediate existence." (JC, VII, b, 703, my italics)

The shape as an outward, mere appearance always tends to refer to its inner being. But it is - mostly - not able to. For it persists - as a body, as *his* extension - in the expanded, in the contingent (of the physical body). This paradox is even more clearly identifiable with regard to dance as a guided forming of shape, and a forming that at the same time always vanishes in movement.

This weird and rather inconspicuous antagonism between shape and movement, which above all troubled the Neoclassicists, but at the same time inspired the most mesmerizing works of sculpture, this counter-movement to static thought, has perhaps never been clearly

recognised as a danced question. For movement always heads away from its own assertion, which it at the same time establishes again and again in its own realisation: the assertion of shape. But how should something so process-like, so performative, and so undefined as the movement (Where is its substrate? How could it develop into an idea, concept, independent intuition, into its own awareness?) stand against the spirit? How can one arrive at a certain interpretation, how can one get from the object of intuition to its perception? Shouldn't "in some way" the movement (the swing, the grace, the impulse) be able to stand for its, or at least for a shaping principle as such? "It is neither the dance of an inebriated Bacchant, nor the leaping of a doled-up Flora - it is rather the light swinging of the Muse of the very art of dance." (my italics) In the late eighteenth century, Alois Hirt used these words to incite himself with the Neoclassicist poses of those living statues avant la lettre, namely of Lady Hamilton's attitudes.

Kant knew such borderlines between the understandable and the ununderstanding - at least in the field of transcendence. Hegel does not allow for the validity of such limitations. For him, THE SPIRIT conquers the world of appearances (all appearances, including his own) in order to incorporate them into its system of concepts (= abstractions) and subject them to itself. Thus, the world strives towards dissolution in abstraction - or better: towards a return to the paradise of clarity: there, where the covering for the inner being is aired and the shape is freed from its nature. But the world of things contradicts this vehemently. It is always complex, expended, and multiform, in time as well as in intuition.

Antonio Canova's sculpture "Dancer" (created between 1809 and 1812, today in the collection of the Staatliche Museen, Berlin) paradigmatically shows this contradiction of Neoclassicism turned into image: it claims an ecstasy and even delights in the delicate curves of its own body, which shows temptingly through the thin robe. And it is at the same time a perfectly composed whole, a subjected body, an object of concepts and of the abstraction of "the dance", a compositum that should not rush towards the permanent forming of its own shape in the passage from one stir to another, but rather towards its dissolution in concept. The cheerfulness, the transitory, the sensual simulation of movement in the attitude of rigid and conceptual, marks that aporia of surpassed corporeality, which has just been hatched out of the darkness of the matter in order to persist in the light of the spirit. Only, it is precisely the liveliness, the difference, the incompatible (and therefore the "essential") of the dancing body - that is erased. Dance and movement have become a single idea. And that idea has taken THE SHAPE of human (female) body for its expression.

I think that these tricky meditations between a

self-confident shape - the idea formed in choreography/dance - and the formal betrayal of substance as the transitory image of movement, movement as the contradiction to all permanent form, reveal a lot about the dance as a contemporary form of expression. Hegel himself offers a clue to it in his chapter "The living work of art", in which he formulates it in the following way: "In relinquishing all this for complete corporeal embodiment, spirit has laid aside the particular impressions, the special tones and chords of nature..." (JC, VII, b, 725) The body links spirit and nature, but it no longer belongs to any single domain. It remains subjected to the material and is at the same time an instrument and a medium of liberation and (self) knowledge:

"... that of being not merely the substance born and produced out of the self, but of being, in its manifestation as object, this very self; it seeks at that higher level not merely to bring forth itself out of its own notion, but to have its very notion as its shape, so that the notion and the work of art produced may know each other reciprocally as one and the same." (JC, VII, b, 702)

The relationship between corporeality, that is concreteness, and conceptuality, that is abstraction, consequently appears more complicated than the milieu of critics, dancers, and choreographers have occasionally wanted to present. Evidently, the sphere of mere reality and of that, which can be said about this reality in terms of dance, are not that clearly divided after all. Of course, whether these categories are at all appropriate to the object - the world, the dance - is another question. Lucie Lagary rejects them in her book "The Way of Love" (2001/2002). She energetically challenges the division of the world in perception and its target, in subject and object, which is customary in philosophical thinking. According to her, this form of philosophy only tends to make everything the same, to assimilate the objective to the subjective, and thus deny all relation of difference.

"Our rational tradition has been much concerned with 'speaking about' but has reduced 'speaking with' to a speaking together about the same things. Which supposes a common universe and conversations about a third without real exchange between ourselves. ... But it is not yet then a matter of an exchange between subjects, even if diversity supplies them with an object about which to begin to dialogue." (p. 7 f.)

Ingrary pleads for a new, an other form of language and speech, in order to reach equivalence in a consciously known, acknowledged, and experienced difference.

"For there to be an exchange, it is essential that the other touch us, particularly through words. But we do not yet know this touching with words, except in a mode that reduces

And here the long introductory by-pass finally leads to the vicinity of its target area. Namely, however crudely one might paint the cognitive background of the problem: a debate about what the dance could achieve in life and functioning of the society, which potentials it awakens, and which areas it challenges, that is, an examination of the essence of dance, will necessarily deal with such attitudes that take the body as their base; a base, of course, that can accomplish nothing by itself, but needs a specific form of shaping in order to tell others, to exchange with them, something about itself. In the light of this, dance could claim the rank of a fundamental practice, it could reclaim validity far beyond logocentrism, it could be an exercise in difference.

"Where has man tried to approach the other through speech without this already being bound in a same that nullifies their differences and produces their exchange to a tautology; an already programmed scenography, a monologue in two voices? ... It seems that man in the unfolding of culture, of History, has not ceased moving away from himself." (p. 46)

The aim of *Ignay* is by no means to cast doubt upon the logical constitution of Erkenntnis, of perception in itself. But in her argumentation one might, complementary to this logical form, find the formulation of a way of the kinetic - an invitation to a dance... a dance of turning-towards instead of taking-away, a dance of individuation. I have clues for this presupposition. As a matter of fact, the impetus for this text comes from Philipp Gehrmacher. In his piece "Mountains are mountains" (2003), he quoted some sentences from Lucie Ignay's "La voie de l'amour" (the original was published in French). Just as decisive was the encounter with Gehrmacher's shaped form of the movement's aspect, with which and in which a new type of kinetic communication has affirmed itself. Perhaps it is that form of respect for vicinity (of choreographic exchange) and difference (of the basic inoperability of bodies), that Ignay denounces and that the constitution of culture, as the common way of being of individuals in their specific contacts, had developed long ago. In any case, as a question of dealing with concrete instead of abstract relations of power, discursivity, or desire, it concerns the foundations of our society. Thus, this text aims at accounting for the effect, the impression that Gehrmacher's choreographic procedure has made upon me. It is to show what kind of offer, what potential is contained in this choreographic material and why I believe that I can draw such far-reaching conclusions from the accumulated difference of Gehrmacher's choreographies to a traditional understanding of dance - although the danger of discursive assimilation, of a failed exchange as a result of such hermeneutic desire, certainly remains high. But this can only be decided at the end of the text and perhaps even much later than that.

I have seen Philipp Gehrmacher's "mountains are mountains" a number of times. My considerations about this choreography for five performers have been shaped in the course of viewing it and reflecting on what I have seen. My confrontation with it therefore took place in several steps - consequently, in a sort of movement. Thus, the first time I saw above all the happenings, I saw the decisions of composition. I saw an enormous choreographic awareness. I could also say: loved/unloved/unlikeability. If I had to find an image for it, I would say: I saw a rather cold mountain creek rush into the valley, broaden over several dam levels into a lake and then flow on, disappearing out of vision. But I had better leave the gravel fields of lyrical descriptions and try to reach a firmer ground, that is, to be clearer in concepts and more accurate in description. I saw "mountains are mountains" for the first time in the Akademietheater of Utrecht, as a part of the Springdance programme of 2003, on 18 April, at 7:00 p.m. Sioned Huws was already waiting as we came into the hall, leaning on the wall. The light stayed on for a long time. The others - one by one, serious, stone-faced - stepped into the corner, joining her. All wore pastel grey clothes. For long periods of time there was stillness; single arms were pinning up in small movements. The looks of the five dancers were mostly fixed on the floor, empty, expressionless. To bow the head, to arch the chest, to displace a foot - that was all. But it turned into a great number of moving events. Suddenly, one could notice moments of distress over the dancer's own self-movement: Gehrmacher pressed both hands on his chest, over his heart, and initiated pulsation two or three times. It seemed to be a shock, even in this gazing intently directed towards oneself, and it was followed by careful listening. Thus it went on for a long time, bordering on standstill. Each still had an echo, but it was rigid. And made anyway. Even if many figures, sentences, and phrases were repeated, sometimes stubbornly, mostly casually, one hardly took notice. They were still stuffed in their corner, all of them. There was a microphone on the back wall. When would they speak? Where was the communication hidden? Instead of giving an answer, Gehrmacher fell down heavily. Nobody reacted or took notice. The "crouching for the inner being" was not lifted. The five persons were absorbed in an inaccessible world - the unstable mountains that, however, did move from the spot after all. Gradually, one could perceive subdued, mythical, and also formal approximation, union, accordance, forwarded as continued pulsation, neural impulses - momentary, intensive, evasive. In such fine-tuned shaping, there appeared, still vague, a sort of negative Neoclassicism, an anti-Lockoon: the four dancers were closely pressed against each other, and in some way they were embraced by the same idea. But they did not break up in expression or screams, in any sort of utterance. They just existed. There was no image of pain, of rap-

ture, or liberation; it was at most being taken back, glued in a reduced form. Whereas Lessing was searching for a "fertile moment" (the actual core concern of Neoclassicism, in which abstraction and intuition flare up into an idea), Gehrmacher's dynamic immobility seems to be an answer to an inner overpowering, to an unspoken urgency, an existential concern. But the moment of communication is not given as solidification but, so to speak, homeopathically refined into kinetic endlessness. What remains is foreboding and intimation, not expression. And then - peace. But this peace is radical, compact. One hears EVERYTHING. One hears life leaking out, just as you would hear breathing next to you by night. You cannot catch up with it; you cannot stop it. But it is also comforting. An experience of closeness, incorporated in this thematic texture, in this kinetic scrutiny, there are elements of language. From the huge loudspeaker, unusual sounds are coming out, which prove to be an anxious, underlined Swedish monologue. Later, one can hear distanced calls of human voices and then, first uttered in the microphone, that is, against the wall, and then waited as a recombined assortment, there come aphoristic observations on closeness and distance relationships. It is only through the explanations after the performance that the whole conclusiveness of the text choice is demonstrated. In Ignay's Bergmann's "Person", Ulf Ulmann plays an actress who has lost her speech and whose sentences are spoken out by another voice - that of her nurse. This shift of the ability of communication - from the actual to the expressed, from the subjective to the transmitted, from the mute to the audible, from one to another - pervades also "mountains are mountains", a piece about the interactive ability of choreographed (i.e. directed from outside, guided, exposed to gazes) dancers/bodies. For such work on the establishing moment of dance (which is, after all, only future), Lucie Ignay's sentences from "The Way of Love" are appropriate (or: obliged). Sioned Huws tells them at first in a pure form, for the microphone and only for it later, one can hear a sampled collage from the tape). She speaks with her back towards the audience. She actually murmurs rather than speaks. Speaking against the wall, that is, without a direct dialogue partner - given the fact that one of the universality of language is precisely the alterity, i.e. language is directed TOWARDS THE OTHER - thus implies, in its own representation, primarily an act of negation: it is a performative fall into silence. Under the sign of such hermeneutic frugality, "mountains are mountains" meets me again in Berlin, at the "Körpertheater Nr. 8" in Potsdam, performance on 5 May 2003, 8:00 p.m. At the beginning, there is NOTHING - disturbing emptiness. But then - a self-discovering demystification of interweaving, or better: interwovenness. The slight and slightest movements, their

coordination, distress over oneself, they all imply the preoccupation of a specific form - namely, of the dance as kinetic happening - with its former, own, and hypersubjective rules and guidelines. In this way, they reflect a process of argumentation and communication with themselves, as well as with the situation of performance and with those who witness the situation, the spectators (who actually create the situation of performance - thus, it is a double self-communication).

Someone ventures along the wall, away from the others, carefully feeling the way. The five dancers, who formed the original "herd", distribute themselves throughout the space, some lying, some walking, some twisted and marked by orientating, puzzling eye movements. After a short while, one completely loses the overview. But therefore the tricking articulation becomes clearer and more exposed, the question-answer game, the interlocking, like in an instrumental composition, of movements, gestures, dynamic shifts. The compositional aspect seems perhaps more supple, or at least more clearly outlined and more pressing than at the first seeing. The whole turns into interplay, a process, in which everyone, in every single moment, finds the way to oneself in movement and at the same time pays full attention to the doings of others. Then one of them stands apart, vibrating. The others begin with fast, tapping sequels of steps. Suddenly, one feels some sort of verge. But it can never be entirely distinguished from disruption.

Dance in "mountains are mountains" no longer embodies the wholeness of the self and the body, that is to say, of the self that relinquishes itself in the body. Dance is something that has come into existence as defying the stillstand, even suffocation. And again and again dissolves itself into its particular elements. Swing and dynamics, gesture and pose, they are no longer an expression of a uniform state of self-perception or controlled shaping of meaning. They are assertions, in the same measure in which they inevitably develop forms.

In the same way, the herd, parastatic coincidences of eruption and stiffness, of power and inactivity, point to another dramaturgy: to some sort of thematic self-concealment in choreographed exposure. It is precisely this work on dynamic isolation, on unrelated, but subtly coordinated, premeditated, and calculated positions, that creates the vortex effect in this performance. Despite all fragmentariness, it is provided by connective dynamics, a "current" - even if one with a great many beds and branches. There is always a utopian moment briefly flashing up (a nugget of gold in the gravelled bed of a current that flows through the plain and over the horizon), insofar as the impossibility of closeness does not necessarily imply total isolation or absolute exclusion from the world. There are others in the same position. In an attempt to liquify the solid, to move the unshiftable, and to shape this movement into a common expression, an artistic attend-

point and a basis for communication - in this act, I see the core of Gehrmacher's dance, in which the resolute attitude of kinetic humanism is formulated. But the sentences of Luce Irigaray, repeatedly quoted in the piece, retain their validity all the way through. In the rush of the first performance, I noted down the following: "No one can say the whole without risking that communication is made impossible." In fact, the sentence goes this way: "No one can say the whole without making exchange impossible". The exchange anyway remains limited and is always endangered; perhaps precisely then, when it takes place in its best, communal sense. That is the topic of "mountains are mountains" and it makes painful sense at the end, when Blynnar Bendiksen and Michikazu Matsune stand there facing each other and touching with their toes and noses. After all that was seen before, it has the value of a real shock. And it is a relief when they part again. For there is too strong a suspicion, even clear evidence, that this closeness has been "forced".

"How do I deal with the fact that I am not independent, that I am influenced by the doings of other people. ... Maybe I am dependant. ... A dependence that helps one in life and enables him to connect with the one he is facing", writes Gehrmacher in a note to the piece. To walk along this narrow ridge, from which one can easily fall into tedious repetition or into hollow pathos (of which this text is by no means free); to explore how far one can go with reduction, with the abolition of closeness as human practice, without betraying or at least challenging the human dimension; to find choreographic, i.e. specifically kinetic and communicational answers to Irigaray's concern with "how to let the other come into presence, even lead them there, without claiming to be their foundation" - that makes brilliant artistic practice: it starts from circumstances, it speaks about the reality, but it transports them through its own, transmitted, self-made, and expected rules into a specimen, a unique specimen, in which it presents perception. In short, this practice creates a particular space of shaped communication, "a place where the intimate is possible with measure thanks to the respect for the one or for the other".

The possibility to make bodies so relevant, precisely defined, and intelligible in their appearance, without taking away their original impermeability; thus, the possibility of dance as an attempt to find the way to oneself in the movement, in any moment, and at the same time pay full attention to the doings of others, has perhaps been nowhere so clearly presented as in Philipp Gehrmacher's art of choreography. For it links essentiality, intuition, and shape in a way that neither "betrays" a "substance" for the sake of reality, nor includes the living in a concept. But persists in the concrete moment of respectful encounter with the uncatchable in the ever-changing.

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Poklapanje u sferi odgovornosti

Razgovarala: Ivana Manca

Community Art je otvoreni projekt, stari jezični forum i proces koji referira na aspekti suvremenog života, umjetnosti i politike egzistencije, suživota, otpora i izmjenjena znanja. Zasnila se na osobnim iskustvima, interdisciplinarnim projektima i suradničkim procesima iniciranim od grupe umjetnika 1990. godine. Okuplja ljude u različitim područjima djelovanja koji kroz svoje dosadašnje aktivnosti sagledavaju fenomene kojima se projekt bavi. **Community Art** inicira uglavnom dugoročne suradničke projekte. Proces se sastoji od različitih formi, od diskusije do šetnje, od performansa i filma do radionica i seminara. Jedna od aktivnosti je i neinstitucionalna **Community Art Škola za umjetnost i teoriju**. **Community Art** uključuje ljude iz različitih područja koji primjenjuju i ekstremno individualne i grupne prakse u područjima kao što su: urbana okolišnost, umjetničke inicijative, inicijative zajednice, normativnost i društvo, biologija i tehnologija, film i mediji.

Kao nevladina udruga registriran je 2007. u Zagrebu, od umjetnika Ivane Kezer, Aleksandra Batistića i Tamišlava Gotovca u suradnji s filozofima, aktivistima i teoretičarima kao što su Kamen Radović, Tanja Vrhilo, Maja Lbišić i dr.

Weekend Art: Hallelujah the Hill je desetgodinji performans trojice umjetnika: Aleksandra Batistića i Tamišlava Gotovca (1967) i Tamišlava Gotovca (1937). Od 1995. performans se događa isključivo nedjeljama na planini Medvednica pokraj Zagreba i još uvijek traje. Od 1995. do 2004. koristeći samookidat na fotografiratu Aleksander Batistić i Tamišlava Gotovac je više od 1300 slijezdova. To je projekt o različitom odnosima, o realitetu, životnom prostoru i umjetničkim okolnostima. Usljed složenih okolnosti u regiji, idolične nedjeljne šetnje kroz planinu u društvo prijatelja postale su ritual osobne slobode, baš kao i akcija i performans. Po svojoj prirodi ovaj rad je "performans bez publike", a kao serija povezanih slika projekt je zapravo "film realiziran u slijevima". **Weekend Art: Hallelujah the Hill** sastoji se od šetnji, predavanja, performansa, filma, slika projekcija, fotografija, razglednica, internet projekata, plakata, novina...

Ista grupa umjetnika priprema je seriju kazališnih i kino performansa naslova "Body Film Essays" (Filmski esej i tijelo).



Mance: Grupnim umjetničkim radom bašite se već desetak godina. Ono što mi se čini karakterističnim jest to da posrijedi nije neka fiksna autorska grupa, već više stanovište tip kolaborativnih procesa koji okuplja suradnike različitih profila i proširuje prema želji, odluci i potrebi. Teku je rad teško ili nemoguće prisvojiti u tradicionalnom autorskom smislu, pa ti i kome djelujete u njima više kao inicijator, organizator ili protagonist, namjerno s drugima...

Bič: Da, pri čemu ti ipak trebalo razlikovati dva osnovna nivoa. Jedan je Community Art: to je to rada koji smo od početka vodili na spomenuti način. Prvi takav projekt bio je zapravo EgoEist, 1991. godine tom prilikom smo počeli s diskusijama i sličnim djelatnim formama, koje su se kasnije razvile u **Co. Art** odnosno **Co. Art škola**. Drugičije je stvar s paralelnim projektom Weekend Art u kojem sudjelujemo samo Tomislav Gotovac, Ivana Keser i ja. Važno je međutim da su to sve dugoročni, long-term procesi na pet, deset i više godina, i to uvijek iznova naglašavamo: to je jedna vrsta investicije u vrijeme koje daje za nas važnu dimenziju odgovornosti onome što radimo.

Ratković: Da, sama činjenica da su to dugoročni projekti stavlja u drugi plan dimenziju projekta, a u prvi plan - proces. To što Aleksander zove odgovornost, ja bih nazvao svjestoj o procesu. A ona se odnosi na ono što se događa. Ukoliko nisi fiksirana ne vremensku granicu i ideju, tak onda u vidnom polju imaš ono što se ustinu događa. Putanje da nešto traje znači: imaš mogućnost komunicirati sa svima što se pojavljuje u polju tvoj rad jer te ne odvodi nužnost krajnjeg cilja...

Uzelac: Zanimljivo je da je ovo pitanje postavljeno iz aspekta autorstva, a istovremeno dovodi u pitanje koncept autorstva u tradicionalnom smislu. Vi što, naime, nazivate karu i Aleksandra inicijatorima, protagonistima, organizatorima... Kako se meni čini, koncept autorstva nije odličan u kasnom smislu jer ono što se tu događa - ne događa se u zatvorenom prostoru umjetnosti.

Ratković: Mogu li ja još nešto reći na tu temu? Čini mi se da je tu posrijedi iskoračivanje umjetnika iz privilegiranog prostora umjetnosti u prostor zajednice. Kad kažem privilegiranog - mislim na to da je unutar prostora umjetnosti puno jednostavnije održati identitet autora! U tom smislu je to hrabar čin - svjesti, namjerno se odriče te privilegije, dijela svog autorskog identiteta! Stoga dođe do percepcije da su Ivana i Aleksander inicijatori, organizatori ili protagonisti.

Mance: Na prvi pogled, Weekend Art nastavlja tradiciju gorgoneštva i autističnog, nekomunikativnog, apsurdističkog ponašanja, neovratanog djelovanja koje se odvija daleko od očiju publike. Ima li međutim u tom očelitu prirodno stanje i intimističkog sklada među članovima, u tom radikalnom odsustvu bilo kakvog društvenog kontakata - neka tonja?

Bič: Već je samo uzimanje imena Weekend Art pomalo ironično: ni jedan umjetnik neće tako nazvati svoj rad, jer je to pejorativan pojam (umjetnost koja se praktično isključivo viđa od tv). u slobodno vrijeme - op.a.j. Kako su negativne okolnosti umjetničkog rada u našim krajevima konstanta, pokušali smo tu nepogodnost okrenuti u svoju korist i namerno da u tome, osim la postiče note rituaalnog ponašanja, osjećajnih odzaka i to, postoji i stvarna komponenta apsurda. Važno je naglasiti da ono što na prvi pogled izgleda autistično - neopisnost aktualne stvarnosti - jest zapravo podloga W. Arts. On je napravljen kao reakcija na tu stvarnost, on bez te stvarnosti ne bi mogao postojati.

Keser: Da, ali sam kontakt je taj koji daje primjese ironije li ne-ironije. Ironija bez konteksta i nije ironija.

Mance: Može li onda istovremeno model W. Arts - utopijskog sklada i komunalne solidarnosti - u određenom kontekstu funkcionirati i kao model politički radikalnog ponašanja? Nije li na neki način taj utopijski komunalizam zajednički i W. Artsu i Co. Artsu?

Uzelac: Po meni - što se Community Arts tiče, sintagma utopijskog komunalizma ne odgovara. Nešto ima karakter utopijskog ako se misli na način moderne, tj. percipira kao projekt, ideal koji treba dosegnuti. Ovdje se ne radi o tome. Ovdje se radi o stvarnom procesu u realnom vremenu, provođenju, artikuliranju određenih potreba zajednice, odnosno konkretnih ljudi koji stvaraju konsenzus o tome što su izdu koraci.

Bič: Netko je jednom rekao da utopija u sebi sadrži djelo neodgovornosti.

Ratković: Kao što svaka ideologija sadrži djelo neodgovornosti. Time što utopijskom skladom biskini mogućnost suprotstavljanja drugih ideja ponaj prije vlastite.

Keser: I utopija i odgovornost prolaze od pojedinca, pa u tom smislu može funkcionirati kao model. Važno je ipak napomenuti da su i okolnosti utjecale na takvu taktiku, jer smo na početku devedesetih, kada smo započeli s projektom, bili orijentirani - što se autističnosti tiče - na veću grupu, u čiju poboljšavanje komunikacije na sceni općenito; kako se nije dogodilo odaziv, ideš na moguću varijantu, stvarš djalog s ljudima koji su



Diskusija Community Arts: Paradigme konflikta / da li konflikti uvijek moraju imati paradigmu.
Muzej suvremene umjetnosti Zagreb, 2002.

Discussion of Community Art: Paradigms of Conflict / Can a conflict have a paradigm at all.
Museum of Contemporary Art Zagreb, 2002.

sprijeti na to, ako već nija spremna kompletna scena. W. Art je zajednica u malom, to jest ojačalo, samo u manjem omjeru.

Bič: Kada me pitaju koji je moj udio u umjetnosti i što me privlači, odgovorim kako sam uvijek volio surađivati s drugim ljudima, inicirati određena događanja, a široki zajednicom ili s prijateljima. U W. Artu su ponijeli više prijatelji, pa i priča oko prijateljstva na nekoj općenitoj razini, koja je na neki način također i biopolitička priča. I ne radi se o trenutnoj, kratkoročnoj projekciji, već o dugogodišnjem insistiranju, određenoj verifikaciji postupaka i trajanja koje nas daleko više zanima.

Keser: Da, ali baš zato i jest važan trenutak kada se sve to događalo, jer u ono vrijeme je sve bilo u drugom planu; kad je počeo rat, kulturni zapravo i nije bilo potrebna u obliku u kakvom postoji danas. U takvoj situaciji se morat restrukturirati i raditi neki alternativni smisao vlastitog rada.

Bič: Zanimljiva su čitanja W. Arta u svijetu. Radimo, u Švedskoj, zbog mome političke situacije W. Art je manje-više pročitao kao hedonistički projekt, dok je, na primjer, u Barceloni bio čitan kao ekstreman politički. Znači, ovisno o serijalizacijama, kontekstu, čitanja su bila sasvim različita.

Keser: Dobro, ali i sam smo taj odlazak zvali terapijom...

Bič: Da, u stvari kad smo krenuli na izlete, mislio mi razmišljati da ćemo raditi nekakav art: to su jednodušno bile okolnosti koje su i ja. Tomislava, i za krenu i za mene bile u tom trenutku nepovojne. Namogućnost suradnje s institucijama, nekako francuska potpora - u takvim okolnostima bili smo prijeljni na neki alternativni mjesto kulture, što smo i napravili - otšli smo na Sjever i tamo napravili svoju alternativnu instituciju.

Merce: Pokušaj ali da ti je uvijek bila važna komunikacija. To što radite odnosi prekida s tradicionalnim modelom umjetnosti kao umjetničkog izlaska, izlaza o svijetu, i okreće umjetničku praksu prema polju komunikacije. Samim tim ta praksa se dosta mijenja: nema finalnog proizvoda koji bi bio idealizirani ili finansijski isplativ, ono što nudilo minimalno se razlikuje od svakodnevnih sredstava i modela komunikacije - proizvodi novina, održavate predavanja...

Bič: Bio bih čak predaniji u tome. To je proces uključuju se različi ljudi, situacije, je potpuno fluidan. Povremeno imamo - mi to zovemo interface - dakle nešto što povremeno postaje vani, jedanput su to novine, drugi puta predavanje, treći puta diskusija ili zajednička akcija... Dakle, imamo te povremene prikaze kroz koje se ujedno ljudi mogu uključiti u proces.

Marković: Ja bih također rekla u naše ime, zašto smo i mi tu, mi iz cijele scene - odjednom u akciji umjetnosti, tako to samo po sebi nije ništa novo - u posljednje vrijeme bilo je već umjetnika koji su zajednički nudili neka svoja rješenja. Ali čim, što nije srodno projektima moderne, oni iniciraju komunikaciju, forum za otkrivanje problema zajednice, gdje se podjedu na suradnju institucije, nevladine organizacije, druge "autore", studente, javne osobe, kustose, teoretičare, građane... Najvažniji je aspekt ono što je zovem proces: da se uključi komunikacija između

različiti segmenti zajednice. Da, stvarno se osjećamo, kada dođemo do jedne razlike pitanja, pretpostavljamo ono što smo dosegli, svaki suvremeni je ujedno feedback na prethodno, što onemogućava konstituiranje određene ideologije. Tu se ne možemo opustiti, misli da je stvar riješena.

Mance: Da li to na neki način znači da se takva umjetnička praksa zapravo ne razlikuje od nekih drugih društveno-kulturnih inicijativa koje nemaju nužno podršku u umjetničkoj instituciji, koje nisu inicijalno umjetnički motivirane?

Ilić: Prije svega se poklopimo u sferi odgovornosti. Mislim da smo sa svim ljudima koji iz različitih disciplina ulaze i to bave sročnim problematikama u nekoj konzistenciji. To je najvažnije, mislim da je to čvrsta kvaliteta koja nas je privukla u to.

Uzelac: Ono što nas povlači - ako smo mi reprezentanti NGO-a, kulturne scene - to je vještost suvremnje, koja znači djeleće odgovornosti za zajednicu, ali ujedno i povećanje osobne odgovornosti - jer u svoje polje uključujemo još jedan aspekt, još jedan način preispitivanja normi, koji je vjerojatno specifičan za umjetničku subverzivnost.

Mance: Postoji li onda tu neki specifični "umjetnički" doprinos?

Ilić: Specifično je iskustvo i način djelovanja. Svatko dolazi u to sferu kroz neka svoja iskustva - mi smo iznikli iz umjetnosti. Ovo je sad jako uopćeno, ali - ako se politika bavi normativnošću odnosno stvaranjem normi, odnosno ako je politika stalni proces pregovaranja o normama, onda bi iz naše perspektive kultura bila proširivanje imaginacije o mogućnostima pregovaranja i svim ostalim aspektima. Isto tako to je određena vrsta aktivnosti, otpora pa onda i modeli. Znači, mi svi na različitim nazivima radimo na istom, a to je prije svega dostojanstvo čovjeka...

Ratković: Mi iz civilnog sektora osjećamo se osnaženi upravo u onom što Aleksandar zove *interface*. Imamo veće i sigurnije polje za pregovaranje o normama. Jer umjetnost u svom autornom prostoru ima veću moć preispitivanja normi, zato što je to prešutno privatan prostor za eksperimente. Osim toga, osjećamo se slobodni, jer je to igrajući element u našim smislom ozbiljnim preispitivanjima različitih praksi djelovanja. A naše iskustvo dolazi iz onog što Arnold Minns zove *deep democracy* (= praksi uključivanja i uključivanja) - to nam najviše zanima.

Mance: Sigurni ste u to? Misle li da u umjetničkoj praksi normativnost ne postoji, da uloga kulture nije normativna?

Ilić: Postoji kut gledanja. Kod svih ovih stvari, kod normi i pregovaranja o njima, imamo neku određenu perspektivu - primjećujemo nešto što neko drugi ne primjećuje. Nešto može živjeti u čistom kaseu, neštož okolini, a da tome na putuje pažnju, a neko drugi smatra svaku stvar. Postmoderne prakse otvore su mogućnost slobodnog prebacivanja s jednog područja na drugo, nema paradigme u modernističkom smislu koja je nužno morala biti primjenjiva na sve, sada su u igri modeli koji nude perspektivu slobodnog uključivanja. Dakako, i oni su nužno normativni, ali takva situacija je dovela do fuktuirajućih se nametne čitav splet novih pitanja poput - koje su veze između tih područja, koji su modeli nude, koje su negativnosti normi koje nametnu, koji nesporazumi, koje pregovaračke pozicije, kakva je imaginacija o mogućim procesima...

Mance: Pomislijaš li da je upravo ta izobna mogućnost političke rasprave u kulturi i umjetnosti na neki način ambivalentna? Distribucijom političkog djelovanja u sferu simboličke proizvodnje istovremeno se i dobiva i gubi - s jedne strane, ona znači poboljšano umnožavanje političke moći, s druge, međutim, gubitak politike u sferu kulture, čime umjetničke strategije otpora i nehotično prelazi u oblike političke reakcije...

Ilić: Ono što mi se čini kao najveći problem, upravo je kulturalizacija politike. U političkoj sferi stvari se ne rješavaju, ali se zato zadržavaju u sferi kulture. I to je jedan aspekt procesa političke normalizacije, jer upravo ta politička norma nalaže kulturalizaciju politike, dok apod površine cijeli niz problema ostaje neriješen. Ali sama težnja da se suvrađuje s drugim ljudima, da se pokušao naučiti nešto od njih i obratno, kao pokušaj - etop. Ništa ne može reći da li će on imati nekakav rezultat ili neka, ali namerno da intencija postoji. To je proces kojim ne možemo univerzalistički odrediti cilj, ali s resursima koji nem stoje na raspolaganju pokušavamo riješiti stvari. Kroz predavanja, radionice, diskusije, pokušavamo vidjeti koji su drugi oblici, kako to izgleda, kako pomoću ljudi koji imaju drugačija iskustva napraviti pomake - namerno da u sferu tome ima puno kulturalizacije. Ono što je bitno u tom procesu, jest je li čovjek manipuliran li nije. Mislim da je to bitna razlika: da li kulturalizacija navodeno li ne. Na primjer, takva je uloga fondacija: za što imaju novac u određenoj zemlji li negdje namjeravaju određene ideje. Ali čovjek može raditi neovisno o jednoj fondaciji, može raditi s puno manjih izvora financiranja, tako da nije zato samo jednog izvora.

Mance: Dobro, ali to su takve preživljavanja. Moć međutim nije uvijek utjelovljena u vidljivim institucijama poput fondacija, pa mislim da načelno ne postoji niti jedna pozicija koja bi te oslobodila rizika da budeš izdvojen ili komercijalno izlopotriježen...

Ilić: Da, taj risk svakako uvijek postoji, za svaku umjetničku jedinku, za svakog čovjeka, za svaku političku jedinku, u svakoj sferi, čim se neko nečim bavi, a pogotovo ako se bavi nečim javnim. Kroz naše projekte mi međutim pokušavamo dalekovidni te mehanizme odnosno razmjenjivati iskustva u otvorenom preima njima. Ali, čovjek uvijek nekako umire: iz Co. Arts u W. Art, iz W. Arts u Co. Arts - ta neuhvatljivost je važna. Ali u svemu tome je na kraju ipak vrlo važna verifikacija. U nekom trenutku proces postane vidljiv, i ljudi se mogu odnositi prema njima. U nekom trenutku neobavezno se počinje naznati pa i vidjeti što ima koristi od svega



Seminar Community Art Škola, 2003
Community Art Škola seminar, 2003

toga... To izaziva sjedeću raspravu. Ali to je sad već jedno drugo pitanje, možda bi tu Tom bio kompetentan reći nešto...

Gotovac: Ja mislim da umjetnici s predumišljajem nikad ne rade umjetnost. Taj misak predstavljanja vlastite osobe u određenom kontekstu, pokušaj odvajanja i od svoje fizičke i od svoje društvene ličnosti, barem kada se u njega kreće, uvijek je agresivan, egzistencijalistički čin. I tu sam ja našao svoju komplicu za djelovanje u trećoj životnoj dobi - jer kao što znate, oni su na početku, mladi, puni entuzijazma i snage, a njihova podrška nekim mojim minulim stavovima kojih se još uvijek držim je, kako bih rekao, na neki način humani. Ja s tim mladim ljudima tvorim neku zajednicu koja se pokušava oduprijeti svemu ovom što nam se događa, i u našoj zemlji i u svijetu - globalizacija, protiv globalizacije, za globalizaciju, nacionalizam, protiv nacionalizma... Mi smo u stvari odabrali jedan drugome štiti leđa. Ja imam neka iskustva iz davnih šezdesetih godina kad je situacija izgledala malo drugačije: umotao sam prste u dosta stvari koje su se događale na ovom terenu, a i oni me ne bi zapazili da sam imao sličnih problema kao što sam imao i ja. Mislim da smo se Ivana, Aleksandar i ja našli nekako na tom polju - ako znate one samurajske filmove - Ukyembo Sanjuro, a naročito Šodan samuraja - bez te simpatije za egzistencijalno rješavanje vlastitih problema, mislim da ne bi bilo ništa.

Mance: Nije li modernistički tip umjetničke provokacije bio agresivniji, ili barem ekscitiraniji, u odnosu na mirniju praksu dijaloga i razmjene mišljenja, kakvu rade Ivana i Aleksandar?

Gotovac: Pa W. Art i nije baš mirniji od priča.

Mance: Nisam mislio primamo na W. Art, nego na ostale projekte...

Gotovac: Pa dobro, zašto ljudi ne bi našli u jednom linim pokušavajući svoje dijale malo prilagoditi društvu. W. Art, od njegovog natvaja do svakodnevnih odlazaka na Sjeme, a na Sjemenju su bili svi Zagrepčani, u stvari podržavaju jednu skrivenu odlučnost da se istraje na svojim stazama. Mislim da je i Co. Art na neki način takav; oba naziva kao da poručuju: nećemo vam mi ništa, ali kad se nešto o čemu se radi, ipak ćete se zapaziti...

Mance: Na taj model radikalne i beskompromisne dosljednosti sam i mislio pitati da li je to na neki način i politička provokacija...

Gotovac: To su već esencijalne stvari, a ja ne znam filozofirati... Uglavnom, treba izdržati deset godina šetajući po Zagrebačkoj gori, otkrivati nešto što je za sve ljude priznato i dostupno: priroda, drveće, cvijeće, travu, nebo, oblaci. Kiša, snijeg - i sve to stvari dovodi u funkciju postavljanja pitanja. To su obične stvari, to je kao udziranje zrakli, pjanje vode... Mislim da se u stvari ništa nije izmijenilo, u odnosu na bilo koju prirodu... To su sad već esencijalna pitanja ljudskoga djelovanja sa samim sobom i u odnosu na bilo koju prirodu. Mi i jesmo kao ta bitka okolina, iako smo se mi dogovorili da predstavljamo odnos sa čitavim svijetom: zrak, voda, drvo, kamen, njeka, potok - toga ima svugdje, iako u Japanu, iako i u Americi. To smo vidjeli uostalom i u jednom sličnom filmu koji je napravio Adolfo Mekeas koji se zove *Hallelujah the Hills* - pa smo to i uzali za motto W. Arts.

Ima još jedna stvar. Biti smo natjavno u Japanu i tamo smo otkrili da se filozofija i umjetnost Japana referira na onu istu prirodu na koju se referiramo i mi. Otkrili smo također da su i gospodari iz Gorgona bila na istom tragu. Mislim, ali nije ni Gorgona otkrila sve to, bilo je toga još i prije, bilo je tu Dada, nadrealizam... U stvari, da se vratim na ono općenito, uvijek su svi umjetnici koristili svoje neposredne datosti.

BC: Pa možda bi se moglo reći da ono na što smo i mi uvijek bili zapravo fokusirani jesu upravo kulturu vizualni rituali odnosno rutine. Kroz rutine sagledavamo društvo (ljudi negdje hodaju izba, negdje sporte, način na koji su sagradene kuće, način na koji se oplođe prema prirodi... Ponekad, te rutine su vidljive u umjetničkim

redovno. Zbog toga zas to zas to rutine, bilo.

Mance: Kao ishodšte?

Blö: ... i kao ishodšte. Kroz rutine se mogu analizirati stvari. Tu analitičku dimenziju naših radova shvaćamo kao vid esajističkog načina izražavanja.

Mance: Mogu li se onda na taj način shvatiti i ostale forme našeg djelovanja - predavanja, škole... Da li su to također neke rutine komunikacije, rutine medijskog oporoda? Da li je posljednji neko ritualno upravljanje, iskustvanje neobično dostupnih rutina?

Blö: Da, između ostaloga. Ali istovremeno, kroz te forme i modele mi s drugim ljudima pokušavamo diskutirati o tome, pomaknuti granice percepcije o tome da rutine nisu pale s neba, nego da je veliki dio njih naučen. Da, tu i jest veza između W. Art. i Co. Art. u W. Art. izražavanje putem rutine i rituala je eksperimentalan postupak, dok u Co. Art. stavljam naglasak i na analitičku rutinu. Naravno, ne na banalan način traženje odgovora, nego širenje svijesti putem postavljanja pitanja. Tu postoje i drugi aspekti ponašanja događanja.

Da je esajističkog uga, tako bih reći da je Community Art također suportivna organizacija. To znači da sebiino podržavamo za nas važne projekte koje je već netko započeo i nastojimo ih prevesti u konkretni proces. Nastojimo podržati inicijatore nastojeći organizirati cijeli niz povezanih događanja pa i svojeglavih ponašanja, stvarajući tako kritičnu masu zanimljivih tematica i procesa. Jer ako se nešto dogodi samo jednom kao da se i nije desilo. Nastojimo to organizirati drugi put u nadi da ćemo pomoći inicijatoru da on to ponovi i treći put i tako redom. Mislim da se imamo korist od takvog suradničkog procesa i pristupa temi.

Mance: Niste se ograničili na pojedini medij, naprosto se služite svime što vam je na raspolaganju. To podjednako uključuje vještakove, mobitele, oblike komunikacije ali i one primitivnije, poput novina ili škole, radionice, otvorenih diskusija. Zašto baš novine?

Keser: Pa sigurno i zato što ih je najjednostavnije distribuirati. Još uvijek su novine najmasovniji medij i predstavljaju oprečne vrijednosti: prvo su vrijednost, potom iste predstavljaju smetnje. A vrijednost su, barem one društvene, nešto što me oduvijek intrigiralo. Također, bilo mi je važno uzeti neku dovoljno jednostavnu formu izražavanja u kojoj mogu sjediti neke svoje intuitivne potrebe i preporuke, a to je: Budite sam svoj sudnik. Košta a jedini latini... a ako vam se ne sviđa postajeći vijesti možete izići na ulicu i napraviti nove.

Blö: Zapravo li ojeo vrijeme netko rešiti život, bilo kroz oblike radikalne provokacije, bilo kroz oblike mirnodubov dijaloga. U svim radu tražimo mogućnosti za propitivanje te rešbe - podjednako one prema drugim ljudima ili rešbe nekoga prema samom sebi.

Mance: A model škole i radionice? Kako to funkcionira?

Blö: Inicijative je krenula prije skoro tri godine, pa dok se to sve skupa organizacijski razvilo... Sam program, znači, ide nešto više od godinu dana, i započeo se na tri osnovna nivoa. Jedan nivo je odnos predavanja za studente, drugi sam program za polaznike, i on je specifičan, tematski se bori oduvijek neke stvari, zovu se gosti, organiziraju predavanja i radionice. Sljedeći nivo odnos se na javna događanja - znači za ljude koji su zainteresirani za umjetnost, neka kulturnička ili politička pitanja koja mi možemo na neki način pobiti.

Treći je nivo, li drug, za građane i ljude koji nisu zainteresirani za ono što se događa u umjetnosti, ali na ulici i nekom javnom prostoru nekad ne to, i to mi, bez neke agresivnosti, izaziva znanstvenici i poziva na sudjelovanje.

Sve se to događa u jednim ritmovima, a sam program podrazumijeva širok spektar područja, od vizualnosti i umjetnosti do teorije i filozofije. Polaznici su iz potpuno različitih disciplina, imamo studente matematike, filozofije, arhitekture, umjetnosti. Program bismo mogli nazvati interdisciplinarnim. Mi smo imali od početka stvarnu intenciju, ali se i pokazalo da je interes tekao, pa program stalno prilagođavamo podvignu predavača iz potpuno različitih disciplina.

Što se šće mjestu, trenutno u Centru za mirne studije iznajmljujemo termin, ali inače surađujemo s pet različitih institucija: nekoliko imamo filmsku temu, onda surađujemo s Hrvatskim filmskim savezom i VIM Centrom, ako imamo temu iz filozofije onda s Platformom grupom, ako imamo umjetničko-galerijske teme, onda s grupom WHW, ako aktivističko-arhitektonske, s Platformom 9.81.

Kad već govorimo o temama i oblicima iskazivanja, još jednom bih se vratio na esajističku komponentu našeg rada. Porod odzaka na Sjeme, nas toje odzavamo i performanse uživo, i to u različitim institucijama, od muzeja do kina i kazališta. Putem performanse, putem pjesnog izlazi, izvodimo esaj na neku temu. Taj izvedbeni izraz smo zato i nazvali Body-film-essays. Forma esaja u umjetnosti nije poznata, ona se pojavljivala od ruske avangarde, preko francuskog novog vala u filmu, pa sve do današnjih dana.

Mance: Znači li to da se pozivate na tradiciju kritičke refleksije u umjetnosti, da ste bili analitičkom negoli aktivističkom izrazu?

Blö: Mislim da se to u nekom trenutku nužno ispreplće kao nas osobito više zanima sam aktivni proces u nekom vremenu. Uzmemo li Eisensteina i uopće cijelu avangardu, nekadmo na sprigu između umjetnosti,



Community Art Interface, 2002, autorice novine Ivana Keser, author's newspapers by Ivana Keser



Community Art Network, 2002, autorice novine Ivana Keser, author's newspapers by Ivana Keser



Community Art Front Page, 2003, autorice novine Ivana Keser, author's newspapers by Ivana Keser



seksima i društvenih promjena. Nije da želim raditi direktnu relaciju: vrijeme se promijenilo, ideologije su se promijenile, društvo transformiralo u neke nove oblike... Definitivno živimo u jednom tranzicijskom vremenu, i ne možemo po tome na političku tranziciju, govornu općenu.

Mance: Nije li kontekstualiziranje umjetnosti tranzicijom postalo općim mjestom? Nije li tendencija zapadnjačkih kustosica da umjetničku produkciju istočnoeuropskih zemalja vide kao metaforu regionalnih političkih sudbina u najmanju ruku dosadna?

Keser: Jest, ali što se grupnih umjetničkih praksi tiče, ipak treba vidjeti razliku u motivaciji. Kako to i zašto radi na zapadu, gdje su financirani s raznih strana, bitno je različito od toga zašto to neko radi ovdje, sa svojim sredstvima i bez neke krajnje programirane intencije. Za vrijeme bivšeg komunizma, ti ljudi nisu imali razloga bilo što ovdje tražiti, jer nije postojao interes. Danas, kad je sve već prividno masovno, kada doduše neki zapadni kustosi u potrazi za likomom predodžbom umjetnosti jedne sredine koju zapravo ne poznaju, uvijek je upitno da li je spomen na zrenajenja ili je samo došao souni ovakve svoje produkcije i još toje predrasude. Ovdje su se stvarni izvještaji sportno, prema potrebama i mogućnostima kakve je zadavio kontekst.

Suređnje između sredine u kojoj postoji organizirani sistem kulturne produkcije i ove, gdje takav sistem ne postoji, može biti dvojak. Jedan je pristup tzv. egzotični - to je primjer kad se radi koncepcija Balkana i onda se nekak materijal koji to ilustrira. To je najpoučnija, primitivna načina sudjenje koje nikamo ne vodi. Druga perspektivna, ali ponekad puno pomutnija i predrasuda, jest kada netko iz sredine koja ima razvijen sistem institucionalne produkcije i distribucije umjetnosti, odakle u vizijom alternativnog. Ovdje, gdje sistem uopće ne funkcioniše, on zemalja da ljudi imaju slične probleme kao i oni u razvijenom sistemu u kojima se zapravo traže neke rupe da bi se moglo uopće alternativno djelovati. I sad se traže eventualno neke kompromisnosti, traži se nešto slično - jer ljudi koji dolaze zapravo sa svojom nedostatcima u svojim postojećim sredinama, pa traže neke manje modele koji bi mogli funkcionirati u njihovom okruženju. Trajanje za dodirnim lokama, za promjenu, svakako je već pomak nego naglašavanje različitosti.

Mance: Nije li i pravovremeno poznavanje povijesti odnosno kontinuiteta hrvatske suvremene umjetnosti, također jedan od razloga takve percepcije?

Ostrovac: Pa, percepcije je bila i ostala vrlo površna sve do današnjih dana. Možemo znati jednu stvar: Tiova Jugoslavija nije bio istočni blok. To je bilo nešto između. Tio i komunistička partija jesu bili na vlasti, ali mi smo ovdje imali informacije koje u istočnom bloku nisu imali, i po tome smo se baš mi u Hrvatsko, Srbiji, BiH, Makedoniji itd., razlikovali od bivše Čehoslovačke, istočne Njemačke, Rumunjske, Bugarske... To je bilo nešto potpuno drugačije i sad nas pokušavaju stisnuti pod isti kontekst, a to po mom sećanju ne odgovara istini. Definitivno je bilo više informacija, ovdješnje umjetnici su cirkulirali po čitavom svijetu i negdje od istih podsešaja tu se događalo nešto potpuno drugačije nego u istočnom bloku. Od '59 se Zagreb je bio nešto potpuno drugo. Tu su se mogli kupovati američki časopisi, Life, New York Times, i čovjek je mogao graditi odnos prema njima. Tu su se gledali filmovi koji tamo nisu, slušala se muzika koja se tamo nije smjela slušati. Svakako da je to rezultiralo nešto drugačijim procesima i produkcijom. Sad nas ovi ljudi sa zapada žele vratiti tamo gdje zapravo nikada nismo bili, ne dopuštaju drugačije čitanje, drugačije kontekste i to je razlog zašto se kina i ja turimo kad netko kaže Balkan i uzme to kao paradigmu.

ili: U takvoj situaciji mogu proći samo apolitizirane teme, umjetnici koji imaju političke reference ali tako da se to percipira kao nešto egzotično a ne u svim svojim slojevima. Zašto ljudi ovdje ne bi imali pravo biti isti kao oni u Berlinu, Londonu, New Yorku ili Sao Paulu. To je isto kao i pravo da se bude različit. Tu nitko ne može govoriti o svakodnevnom životu, a da to ne bude apolitizirano.

Mance: Pa dobro, ni vi se baš previše ne bavite tim temama.

Keser: U prethodnim slučajevima je riječ o projektu egzotične ispolitiziranosti a ne o političkom životu. Uopće nije stvar u samoj temi nego u načinu kako se prema njoj odnosimo. Projektirao teži prema nekoj vrsti suhog anekdota, prema konstruktu, bez uvažavanja svih onih sofisticiranih procesa. A nama se upravo ti procesi daju ključni. Takav model pomalo očiglednog modernističkog pretraživanja se već usporio zavijerenom slikom doveo je napokon do niza nesporazuma. Događio se potpuni nedostatak osjetljivog kulturnog prevodjenja. Internacionalni umjetnički svijet ima svoje domene, copy-righta na određene teme, i to se stvarno očigledno kad umetnici obrađuju nešto što nije u tvojoj domeni. Kao da ne zaslužuješ da se time baviš, što je zapravo apsurd, jer najveća snaga i jest u tome da si širilaš po tzv. zabranjenom terenu. Ali pritom je jako bitno zadržati odgovornost prema njemu.

ili: Na kraju ipak stoji podatak da kao kolektiv nismo bili pozvani ni na jednu izložbu balkanske umjetnosti. Ni W. Art, ni Co. Art.

Ostrovac: Činjenica da baš to što W. Art isključuju oni koji običavaju bazarski Balkan, a paralelno su se uspostavile tolike druge komunikacije zapravo govori nešto za sebe...

Keser: Znači, možda živjeti i raditi na brdu, a da ne očieli svijet razumije.



DV Community Art: **Normalizacija** - diskurzivni proces, s predavanjem Borisa Budena;
Normalization - discursive process, photo from Boris Buden lecture, Zagreb, 2004

DRY Community Art: **Normalizacija** - diskurzivni proces, javna diskusija;
Normalization - discursive process, public discussion, Zagreb, 2004

Sphere of responsibility

Translated by Tomislav Džok

Community Art is an open project, a permanent public forum and a process that refers to the aspects of contemporary life, the art and politics of existence, co-existence, resistance and education. It is based on personal experiences, interdisciplinary projects and collaborative processes initiated by a group of artists in 1980. It brings together people from different fields, which through their own activities look at issues and phenomena that the project is dealing with. **Community Art** initiates mainly long-term collaborative projects. The processes consist of different forms, from discussions to walks, from performances and films to workshops and seminars. One of their activities is a non-institutional Community Art and Theory School. **Community Art** involves people from different disciplines who practice both extremely individualistic and collective practices in the fields such as: urban conditions, art initiatives, community initiatives, normality and society, biology and technology, film and media. As a NGO (non-government organization) it has been founded and registered in Zagreb in 2001 by the artists Ivana Kesar, Aleksandar Batista Ilić and Tomislav Džoković, in collaboration with philosophers, activists and theorists like Karmen Radović, Tanja Urlić, Maja Uzelac and other people from various fields.

Weekend Art: Hallelujah the Hill is a ten-year performance by three artists: Aleksandar Batista Ilić (1965), Ivana Kesar (1967), and Tomislav Džoković (1937). The performance happens exclusively on Sundays on the Medvednica mountain near Zagreb, and is still in progress. From 1995 till 2004, Aleksandar Batista Ilić took a series of more than 1300 slides, using a self-timer.

This project is about different relationships, about reality, life space, and artistic circumstances. Due to the delicate circumstances in the area, the idyllic Sunday walks across the mountain in the company of friends have become rituals of personal freedom, as much as an action and performance. By its nature, this work is a 'performance without audience' and as a series of images the project is actually a 'film realized in slides'. **Weekend Art: Hallelujah the Hill** consists of walks, lectures, performances, film, slide projections, photographs, postcards, internet broadcasting, billboards, newspapers,...

The same group of artists produces a series of theatre and cinema performances titled 'Body Film Essays'.

Mano: You have been practicing group art work for ten years now. It seems that it's not a fixed membership that defines this group, but a certain kind of collaborative processes gathering various types of collaborators. It is almost impossible to assign authorship to such work in the traditional sense, so you and I guess seem more like initiators, organisers or protagonists, working among equals...

Ilić: Yes, but there are two levels in this. One is Community Art: the kind of work we have practiced in the way you described from the start. The first project was *Topofaust* in 1991. That is when we started to have discussion and other dialogical formats that continued through Co. Art and Co. Art school. The parallel project *Weekend Art* is somewhat different. It includes only Tomislav Džoković, Ivana Kesar and myself. Both are long-term processes, taking five, ten or more years: it is a sort of investment in time, that for us gives an important aspect of responsibility to our work.

Ratković: Yes, the fact that these are long-term projects emphasises the process. What Aleksandar calls responsibility, I would call an awareness of the process. It has to do with what is going on. If you're not preoccupied with the time limit then you can see what is really going on. Letting something last means that you have the opportunity to communicate with whatever appears in your field of work, since you're not restricted by any goals...

Uzelac: It's interesting that this question is posed from the aspect of authorship, while it challenges the concept of authorship in the traditional sense. You have called Ivana and Aleksandar initiators, organisers or protagonists... It seems to me that the classical concept of authorship cannot be applied here: what happens here does not happen

in the closed area of art.

Ratković: Can I say something about this? It is an instance of the stepping out of the art into the space of community. In the area of art, the artist is privileged inasmuch as it is much easier to preserve the identity of the author! Here, one is forfeiting this privilege, some part of the identity of the author. So Ivana and Aleksandar become initiators, organisers or protagonists.

Mano: At first sight, W. Art continues the tradition of Giorgio group - the autistic, hermetic, absurdist behaviour; the introverted action taking place far removed from the audience. Is there some irony in this ideal of natural state and intrinsic harmony of members, in this radical absence of any social context?

Ilić: The very name "Weekend Art" is somewhat ironic: no artist will call his work that, it's a pejorative term. Since unpropitious conditions for artistic practice are an abiding fact in this part of the world, we have tried to turn this lack to our advantage, and of course, alongside the poetical note of ritual, consistent behaviour, there is also something absurd about it. What seems autistic - the absence of everyday reality - is actually the backdrop of W. Art. It is a reaction to reality, without this reality, it wouldn't exist.

Kesar: Yes, but the context produces irony. Irony doesn't exist without a context.

Mano: Can the model of W. Art - utopian harmony and communal solidarity - in a certain context function as a model of politically radical behaviour? Isn't this utopian communism something both W. Art and Co. Art share?

Uzelac: I find the phrase utopian communism inappropriate for Community Art. Something has



a utopian character if it's perceived as a project, an ideal to be reached. That's not the case here. This is an ongoing process in real time, a provocation, an articulation of certain needs of the community, of real people who decide what the next moves are.

llé: Somebody said that utopia includes certain irresponsibility.

Ratković: Every ideology includes certain irresponsibility. The utopian image brackets off other ideas.

Keser: Both utopia and responsibility come from the individual and in this sense it can function as a model. The conditions affected this tactics, for in the early 1990s, when we initiated this project, we had been focused on a larger group, with the aim of improving the communication in general; the lack of response forced us to turn to a dialogue with those willing to engage in it, seeing that the whole scene was not interested in it. W. Art is a community on small scale, it is a dialogue on a small scale.

llé: When I'm asked what attracts me in art, I say that I've always loved to work with others, to initiate events, within a community or among friends. In W. Art it's more friends, but the general story of friendship is also a biopolitical story. It's not a momentary, short-term provocation, it's a

long-term verification of procedures, it's the duration that we're interested in.

Keser: Yes, and that's why the moment is important, at the time everything was relegated to the margin; the war broke out, and culture wasn't really needed very much in today's form. In such a situation you must re-structure your work and find some alternative sense in it.

llé: It's interesting how W. Art has been read abroad. In Sweden, due to their stable political situation, W. Art was understood more or less to be a hedonistic project, while in Barcelona it was understood as extremely political. Depending on the sensitivity, the context, the readings differ greatly.

Keser: OK, but we called it therapy ourselves...

llé: Yes, when we started to go on excursions, we were not thinking about art; the circumstances were unpropitious for Tomislav, Ivana and myself. The inability to work with institutions, no funds - we were forced to find some alternative site for culture. And we did just that - we went to Sjeme hill and created our own alternative institution.

Mance: You said communication has always been important for you. Your work does away with the traditional model of art as artistic statement, a reflection about the world, and turns artistic practice towards communication. The practice is



thus changed: there is no final product that would be feasible, either ideologically or financially, what you're offering differs only minimally from everyday means and models of communication - you produce newspapers, give lectures...

IBC: I'd be more precise. It's a process: various people are involved, the situation is completely fluctuating. Occasionally we have what we call an interface - something we release into the outside world, it could be a newspaper, or a lecture, or a discussion or a collective action... So, we have these occasional releases that enable people to join in the process.

Ratković: I'd like to say something for the part played by the civil scene participants in all this - in art. It's nothing new actually - in modernist projects artists offered solutions to the community. But here, unlike the modernist projects, they initiate communication, a forum for the problems of the community: where institutions, NGOs, other "authors", students, theorists, citizens are all invited to discuss them... The most important aspect is the process: to enable communication between various segments of the community. Yes, we meet at the time, when we reach a certain level of discussion, we look back on what we have done, between each meeting and the previous one there is a feedback, making the construing of a strict ideology impossible. One

can't just sit back and relax, thinking the problem is solved.

Mance: Does that mean that such artistic practice isn't all that different from some socio-cultural initiatives that don't necessarily originate from the artistic institution, that are not artistically motivated?

IBC: There's an overlap in the sphere of responsibility. I think we are in some correlation with all those dealing with similar problems in various disciplines. This is inevitable, in fact, I think that's exactly what attracted us in the first place.

Uzelac: The connecting factor is the value of co-operation, the sharing of responsibility for the community, but this also means greater personal responsibility - because we include another aspect, another way of questioning the norms, which is probably specific to artistic subversion.

Mance: Is there a specific "artistic" contribution?

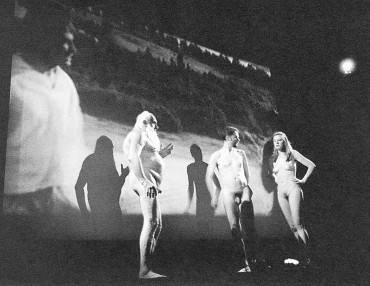
IBC: It's the experience and the way of working that's specific. Everyone comes into these spheres through personal experiences - ours were in art. This is very general, but - if politics is about creating norms, if politics is an ongoing process of negotiating the norms, then we think culture should be the expanding of the range of conceivable modes of negotiation. The same goes for certain activities, resistances and models. We

are all engaged on the same task: the dignity of man...

Ratković: We in the civil sector feel invigorated by what Aleksandar calls the interface. We have a larger and safer area of negotiation. Art has greater power to question the norms in its autochthonous area, because it's assumed to be a field for experiment. We also feel more free, because that's the playful element in our deadly serious considerations of various practices. Our experience comes from what Arnold Minel calls deep democracy (= the practices of inclusion) - that's what we're chiefly interested in.

Mance: Are you sure about this? Do you think there's no normativity in artistic practice, that culture itself isn't normative?

IBC: There's a point of view. In all things, norms and negotiations, we have a certain perception of them - we notice what others don't see. Some people can live in pure chaos, in a polluted environment, and not notice it, while other people tend to be irritated even by small matters. The post-modern practices have opened the possibility of free movement between the areas, there is no paradigm in the modernist sense, that would apply to everything, we now have models offering a perspective of free combination. Those are also normative, of course, but this situation is much more fluctuating, and needs a whole



network of issues, such as - what are the links between the areas, what models are available, what are the deadweights of the norms being imposed, what negotiating positions and misunderstandings are possible....

Mance: Don't you think this liberal possibility of political discussion of culture and art might also be somewhat ambivalent? The intrusion of political action into the sphere of symbolic production is both a gain and a loss - on the one hand, the desirable multiplication of positions of political power, on the other, however, a ghettoisation of politics into the sphere of culture, turning artistic strategies of resistance into forms of reactionary politics in spite of themselves...

Id: For me, the main problem is precisely the culturalisation of politics. Things are not getting solved in the political sphere, but they are frozen in the sphere of culture. That's also an aspect of the process of political normalisation, for it's the political norm that demands the culturalisation of politics, while a host of problems underneath remains unsolved. But the very idea of co-operation with others, the willingness to learn, that's a step in the right direction. No one can say will it lead anywhere, but the intention's there. It's

a process that can't be assigned some universal goal, but we try to change things with whatever resources are available. We use lectures, workshops, discussions, to see what other forms are there, how it can be by-passed, how to make improvements using the experiences that other people have, which are different from ours. Of course, there's a lot of culturalisation in it all. The important thing in this process is whether one is being manipulated. That is the crucial difference: is the culturalisation guided or not. Take, for instance, the role of the foundation: to impose certain ideas to a country or a region at as little a cost as possible. But one need not be dependent on any one foundation, one can work with multiple sources of finance, rather than being a hostage of a single source.

Mance: OK, but those are survival tactics. But power is not always embodied in visible institutions such as foundations. I think that there is no position where one does not run the risk of being ideologically or commercially manipulated....

Id: Yes, the risk is certainly always there, for every artistic unit, for every man, for every political unit, in every sphere, as soon as you are doing something, especially if it's something public. In

our projects we are trying to detect the things that we're mediating, i.e. exchange experiences of resisting them. Yet one always escapes somehow from Co. Art into W. Art, from W. Art into Co. Art - the elusiveness is important. But in the end it's verification that matters. At a certain point the process becomes visible. And people can develop an attitude. At some point it inevitably starts to show through and it becomes clear who profits by it all... This causes a further reaction. But that's another issue, maybe Tom would be more qualified to clarify this point...

Gotovac: I think that the premeditated artists never create art. The darkness of representing one's own person in a certain context, the attempt at separation even from one's physical and social person, at least at the very start, is always an act of aggression, of exhibitionism. That's where I found my pain to act together with in my senior years - as you know, they are just starting out, young, enthusiastic and full of strength, and their support for some of my earlier attitudes that I still cling to is, how shall I put it, humane in a way. Together with these young people I make a community that is trying to resist all that has befallen us, in our country and in the world - globalisation, against globalisation, for globalisation, nationalism, for nationalism, against nationalism... We have in fact chosen to watch each other's back. I have some experiences from the long gone sixties when the situation looked somewhat different; I had my fingers in many a pie around here at the time, and they wouldn't have noticed me had they not had the same problems as I do. I think that's where Irena, Aleksandar and I met - if you know Kursewaj's samurai film - Joyimbo Samurajo, and especially The Seven Samurai - without this sympathy for the existential solution of one's problems, nothing would have come of it.

Mance: Wasn't modernist artistic provocation much more aggressive, or at least more excessive, in comparison with the benevolent gestures of dialogue and exchange of opinion, as practised by Irena and Aleksandar?

Gotovac: Well, W. Art isn't exactly a benevolent gesture.

Mance: I wasn't referring to W. Art in particular, but to their other projects...

Gotovac: Well, why shouldn't people be given a somewhat wider margin in trying to adjust their ideas to society. W. Art, from its name to the excursions to Sjevera, and Sjevera is where all those living in Zagreb go, actually implies a hidden determination to persevere. I think Co. Art is also like that in a way. Both names seem to say: we won't harm you, but when you get what it's about, you'll wonder...

Mance: It was that model of radical and uncompromising consistency I had in mind when I asked if it were also a political provocation...

Gotovac: Those are essential things, and I'm not good at philosophising... At any rate, one must persevere in trekking up and down the Zagreb Hill, discovering what everyone thinks accepted and

accessible: nature, trees, flowers, grass, sky, clouds, rain, snow - and bring all that to bear on the initial question. These are common things, like breathing, drinking water... I think nothing's changed in that respect, all of us, the nature... Those are the essential questions of human interaction, with the world, and with others. We ourselves are what we interact with, even though we have agreed to interact with the whole world: air, water, tree, stone, river, brook - those can be found anywhere, in Japan or in America. That's what we have seen in that cute film by Adolphe Méliès called *Hallelujah the Hill* - and we took that for the motto of W. Art.

There's another thing. We've recently been to Japan and we discovered that the philosophy and art of Japan refer to the same nature we refer to. We also discovered that the gentlemen of Gorgona were after that too. I mean, it wasn't that Gorgona discovered all that, it appeared already with Dada, surrealism... Actually, to come back to the general issues, all artists have always used their immediate givens.

IBC: It could be said that we are always focused on the rituals and routines of culture. We perceive society through routines: in some places people walk faster, in other slower; the way the houses are built, the way they treat nature... These routines sometimes appear in artworks. That's why the routines are important for us.

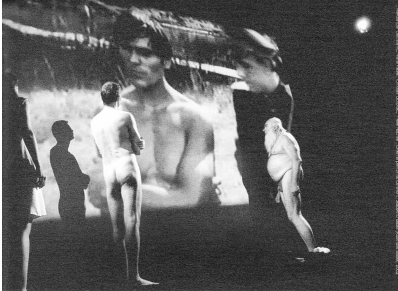
Mance: As a starting point?

IBC: ...as a starting point too. One can analyse things through routines. We understand this analytical dimension of our work as mode of essay.

Mance: Can other forms of your work be understood in the same way - the lectures, the schools... Are those also communication routines, media routines? Is it a ritual activity, the trying out of immediately available routines?

IBC: Yes, among other things. But these forms and modes are also discussions with others, an attempt to shift the boundaries of perception, to show that routines aren't just there, that they are ruled in some way. That's the link between W. Art and Co. Art, in W. Art the expression through routine and ritual is an explicit device, while in Co. Art we emphasise the analysis of routines. Not, of course, in the banal way of looking for answers, but as an expansion of consciousness through questioning. There is also the aspect of repeating an event.

From the activist angle I'd like to say that Community Art is also a supportive organisation. We support the projects we think important, initiated by others and try to turn them into an ongoing process. We try to support the initiator by organising related events, even of repetitions of sorts, thereby creating a critical mass for the interesting themes and processes. For if something happens only once it's as if hasn't happened at all. We organise it again in order to ensure it happens yet another time and so on. I think we all profit from this approach.



Mano: You're not restricted by any one medium, you use everything that's available. From the hi-tech forms to the more primitive ones, like newspapers or schools, workshops, discussions. Why the newspapers?

Kaser: They're the easiest to distribute. The newspapers are still the most widespread medium and they stand for opposed values: first they are a value, and then waste. And I've always been intrigued by social values. It was important to take a form of expression sufficiently simple for me to follow my intuitive needs and precepts, which is: Be your own editor. Start with two pages... and if you don't like the news, go out and make some new ones.

Ilk: Someone's always directing your life, through radical provocation, or through benevolent dialogue. We seek the possibilities of questioning this dialectic - with respect to others as much as towards oneself.

Mano: And the school and workshop? How does that work?

Ilk: The initiative began almost three years ago, it took some organising... The programme itself, has been going for a year now, and has three basic

levels. One is a series of lectures for students, it deals with certain issues, guests are invited, lectures and workshops are organised. The next level are the public events - for the people interested in art, in issues of culture or politics that we can make more accessible.

The third level is for the people not interested in art, but who run into it on the street or some other place, and are intrigued and invited to participate, without any aggression.

This happens weekly, and the range is wide, from visually and art to theory and philosophy. The participants have a background in disciplines, we have students of mathematics, philosophy, architecture, art. It might be called interdisciplinary. That was our intention, and the interest was of that sort, so we are constantly adjusting the programme by inviting the lecturers from various disciplines.

Right now it takes place in the Center for Peace Studies, but otherwise we work with five institutions: the Croatian Film Association and the MM Center on film-related subjects, the PeaceForward group on philosophy-related subjects, the group VHTW on art-related subjects,

the Platform for those related to activism and architecture.

I'd go back to the essay aspect of our work. Apart from the excursions to Sjeme, the three of us also stage performances, in various institutions, museums, cinemas and theatres. Through performance, through physical expression we perform essays. We call this Body-film-essays. The form of the essay is not new, it has been used from the Russian avantgarde, through the French New Wave to this day.

Mance: Do you invoke the tradition of critical reflection on art? Are you closer to the analytical than to the activist?

Id: I think the two are inseparable at some point, but we are interested in the process in real time. If we take Eisenstein and the avantgarde, we find the combination of art, activism and social change. Not that we want to make a direct comparison; the times have changed, ideologies are different, the society has new forms... We certainly live in a period of transition, which is not political, but general.

Mance: Isn't this contextualising of art by means of transition a commonplace? Isn't the tendency of western curators to view the artistic production of East Europe in terms of regional political conflicts rather boring?

Keser: It is, but as far as group artistic practices are concerned, there is a difference in motivation. The way they do it in the West, with all sorts of financing, is very different from the way it's done here, left to one's own devices and with no pre-programmed intention. During Communism, they had nothing to do here, there was no interest. Today, when it's all seemingly mapped and a curator comes looking for some imaginary art of a place he doesn't really know, it's always the question whether he's ready to be surprised or has only come to confirm his prejudices. Here the things developed spontaneously, according to needs and necessities dictated by the context.

The co-operation between a place where there exists an organised system of cultural production and this one, where such a system doesn't exist, can be of two sorts. One approach is the exotic - as what one constructs the Balkans and looks for the material to illustrate it. That is the superficial, primitive level leading nowhere. The other is more promising, but riddled with confusion and prejudice, that's when someone comes a visitor of the alternative. He imagines that here, where the system of production and distribution doesn't exist, the people have problems like those in a developed system, looking for outlets to work in an active way. Compatibilities are sought, similarities - they know the shortcomings of the place they come from and look for models to use. Looking for resemblances is certainly an improvement over emphasising differences.

Mance: Isn't the knowledge of Croatian contemporary art also one of the reasons of this perception?

Gotovac: Well, it has always been and remains

superficial. We must know one thing: Tito's Yugoslavia was not the Eastern bloc. It was something in between. Tito and the Communist party were in power, but we had information unavailable in the East. That's where Croatia, Serbia, Bosnia and Herzegovina, Macedonia etc., was different from the former Czechoslovakia, East Germany, Rumania, Bulgaria... That was totally different and now they're trying to put us into the same context, and I don't remember it like that. There was certainly more information, the artists travelled all over the world and from the late 1950s it was completely different from the eastern bloc. From 1959 Zagreb was something totally different. One could buy American magazines, *Life*, *New York Times*, and one could develop an attitude. The films were shown, the music was played that was banned over there. This certainly affected the processes and the production. Now these from the West would put us back where we'd never been, they don't allow a different reading, other contexts and that's why Irena and I are protesting when they say the Balkans using us as a paradigm.

Id: In such a situation only political subjects are of interest, only the artists with political references, but even these are perceived only as exotic. Why shouldn't the people here be like those in Berlin, London, New York or Sao Paulo. That is a right, just like the right to differ. Here one can't talk of everyday life without bringing politics in.

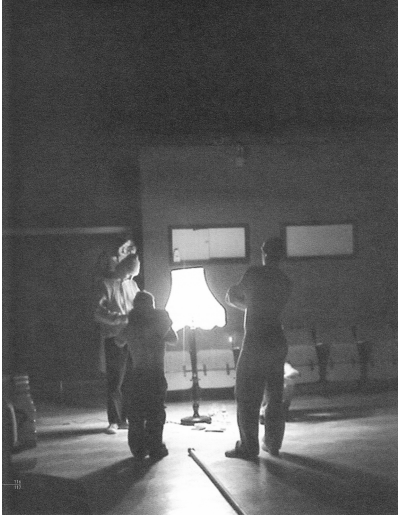
Mance: Well, you don't really deal in such subjects.

Keser: In those cases it's a project of exotic politicisation, not political life. It's not the subject, but the treatment that matters. The project lends towards a dry artifact, towards a construct, neglecting the sophisticated processes. And we find those processes crucial. The model of cynical modernist search with a prefabricated image resulted in a series of misprints. A complete lack of sensitive cultural translation. The international art world has its domains, the copyright on certain subjects, and you're against this as soon as you stray outside your domain. As if you're not worthy to deal with it, which is absurd, for the strength lies precisely in wandering through the forbidden territory. But one must be responsible towards it.

Id: After all, it is true that as a collective we have never been invited to any Balkan art exhibition. Neither W. Art, nor Co. Art.

Gotovac: The fact that W. Art is excluded by the people who love the Bezar Balkans, while on the other hand so many avenues of communication have become established really speaks for itself...

Keser: So, you can live and work on your local hill, and the world can still understand.



Ime kao događaj, kao sadržaj i mjesto

Leonida Kovač

BADCo - Rebro kao zeleni zidovi

foto: Igor Kipani

Pokušam li scenski događaj nesvijen Rebro kao zeleni zidovi identifikovati tako da ga označim nekim konvencionalnim terminom koji bi definisao njegov karakter i time ga smjestio u određeni koordinatni sustav unutar kojega konstrukcija značenja i uspostava pravila smisla postaje moguća, naći ću se u nevolji. Na raspolaganju mi je nekoliko termina u čijem se referencijalnom polju nalazi pojam kazališta, primjerice predstava, izvedba, inscenacija; međutim Rebro kao zeleni zidovi nesvodi se na njihova potrošena značenja, stoga što mu se performativ manifestira upravo u fokusanju stanja potrošenih značenja.

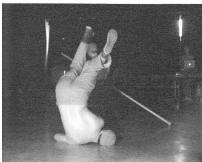
Scenski događaj Rebro kao zeleni zidovi u kojem sudjeluju članovi i članice grupe BADCo i publika postoji u međuprostoru stacionarnog dramskog teksta i mogućnosti njegovih izvedbi, u međuprostoru napisanog, pročitanog, izgovorenog i neizgovorenog, učinjenog i nečinjenog. Na raznimama posredovanosti, u šupjinama nesvodivosti pojmovi mjesta i smještanosti; postojanja i pokretljivosti govornih subjekata, brečivosti i prikazivosti.

Kao promatračicu, ili u svojstvu publike, Rebro me smjestila na marginu scene. Na pozornicu na kojoj se nešto treba dogoditi, mjesto na kojemu će neki događaj biti reprezentiran, već uz rub prioriteta, mjesto na kojemu se već ranije sve dogodilo. Rebro kao scenski događaj dolaziće dakle kao post scriptum i to se činjenica neposredno (epidoksalno) potvrđuje na razini djynosti. Svakako je mjesto u priču već unaprijed napisano, pročitano, izbrisano.

Jedno od pitanja koje se gledajući i susrećući nameće moglo bi glasniti: gdje se događa djelo? protagonist Gulivera Sine i Strijela u kojemu, među ostalim, poput iznenađenja čujem recenicu "Mogli smo biti obitelji"? Nadalje, radi li se ovdje uopće o dijalogu, ili slušam soliloquije koji se na nekim mjestima prasećaju? U diskusije napisane u dramskom tekstu moguće je u funkciji mjesta događanja identifikovati tematicu. Tematica kao mjesto događanja ili protagonisticu? Diskusija to nije učinila jasnim.

U scenskom je događaju pitanzite definirano posredstvom dviju konfiguracija predmeta: smještenih na nasuprotna pozicija: s jedne strane mikrofoni na stolicama i zvučnici - ukrasno, razgled; s druge stojića scena lampi s plamenim sjenilom i pod njom boca vina, čaše i knjiga Ivane Bajko u kojoj je dočeljen tekst drame Rebro kao zeleni zidovi. Scenska rekvizita? Scenografija? Opis scene, dolaziće? Zanim kraj prozora, revolvers, špijuni na zidovima, tanjura juhe i krške kruha koje navodi didaskalija - na sceni nema. Dok publika ulazi i smjestja se uz rub scene, iz razgleda dopire šamor - glasovi koji nešto govore - izgovoraju možda tekst kojim je proizveden događaj koji bi se na sceni lakšno trebalo upriličiti. Kada? Može li se sa sigurnošću tvrditi da u trenutku dok publika ulazi i smjestja se uz rub scene predstava već nije započela? Neki od izvođača sjede ili nastakani leže pod lampom ispijući vino. Što će biti predstavljeno? Spikerski glas koji dopire iz razgleda razgovijetno obznanjuje: "Ivana Bajko. Rebro kao zeleni zidovi", ime autorice i naslov djela, ili ime kao naslov, ili jednostavno repika - jedna među mnogima u tekstualni dramskog događanja. Ime kao događaj, kao sadržaj i mjesto. Ime kao repika Imenu Oca konvencionalne dijalogom Gulivera Sine i Strijela koji u Rebru postoji na razini potencijalnoga. "Mogli smo biti obitelji" - izgovara Strijela.

"Mogli smo", odgovara Gulivera Sin, a jedan od izvođača izgovara tekst didaskalije koji glasi: "Bez obzira da li se u inescenici konsta didaskalije, ova repika predstavlja zadnju izgovornu računicu". I tu je priči kraj. A gdje joj je početak?



Početak dramatskog teksta didaskalijom koju inscenacija ne upućuje, ali je izvedbom čini prisutnom, upleće monolog, ili točnije govor bez odgovora žene zasidane u prošoru. One koja čeka Guivera Šina, ljubavnicu ili majku, ili, i ljubavnicu i majku? Beomina, ne personificirana kao Didaskalija - ona koja određuje početak i kraj, "balk obzira da li se u inscenaciji koristi".

"Mogli smo biti obitelji". U referencijskom polju iskaza koji redimiraju zakazani odnos protagonista drame Rebro kao zeleni zlovi otkriva razumu tenziju, prepoznajem reprezentaciju edipovske matrice prema kojoj se, povjeto i kulturalno, događa ne samo proces konstitucije govornog subjekta, odnosno struktura žele, već i konstrukcija pojma realiteta.

Suprotstavljajući edipovskoj strukturi žele konceptu žele proizvođače, Deleuze i Guattari u svom kapitalnom djelu Anti-Edip pišu: "Zato, kad nas pozivaju da nacidamo jednu pojednostavljujuću koncepciju Edipa znanovidu na roditeljskim slikama da bismo definirali simboličke funkcije u jednoj strukturi, uzakud se ono tradicionalno tata-mama zamjenjuje jednom funkcijom - majkom, jednom funkcijom-ocam, mi ne vidimo što se time dobiva osim što se utemeljuje univerzalnost Edipa s onu stranu promjenjivosti alka, što se žele još čvršće povezuje sa zakonom i zakonima i do kraja sprovodi proces edipizacije nevesnog."¹ Elaborirajući povijesne procese potekivanja "žele proizvođače" konstatiraju da je posao socijusa kodiranje žele i straha, strepnje od dokodanih tokova.² Po njima bi žele bila stroj i pripadala postroju proizvođače, a svaka bi proizvođača bila skladno žele i društvena, pri čemu nema želežnih strojeva izvan društvenih strojeva koje oni formiraju u velikim razmjerima; i namu društvenih strojeva bez želežnih koji in nastanjuju u malim razmjerima. Deleuze i Guattari reprezentaciju vide kao represiju - potiskivanje žele proizvođače³ pri čemu je žele proizvođača koji proizvodi ono stvarno. Ona je "skup poslovnih sinteza koje strojno povezuju parcijalne objekte, tokove i tijela, i koje funkcioniraju kao proizvodne jedinice. Svrhomost iz njih protječe, ona je rezultat pasivnih sinteza žele kao autoproduktivne nevesnog. Žele ne nedostaje nitko, njoj ne nedostaje njen objekt. Prije bi se moglo reći da subjekt nedostaje žele, ili da žele nedostaje postojani subjekt; a postojani subjekt postoji jedino usljed represije".⁴

Performativ scenske izvedbe drame Ivana Bajko Rebro kao zeleni zlovi očituje se upravo u ponavljanju kategorije postojanog subjekta. Ne radi se ovdje o reprezentaciji anista proizvođača dramskim tekstom, već o prezentnosti. Neponoćenost subjekta na sceni je učinjena stvarnom, a represije odlikom. Tko je Strjelac, a tko Guiver Šin? Koji od petorice? Tko govori, a tko odgovara? Ni jedan od izvođača ne

¹ Gilles Deleuze/Félix Guattari, *Anti-Edip*, izdavačka knjižarnica Zorana Stojanovića, Beogradski Karlovi, 1990, p. 88

² Ibid., str. 112

³ Ibid., str. 149

⁴ Ibid., str. 23



tumači ulogu, jer izgovoreni tekst i učrjena kretanja postoje ovdje u funkciji dekonpozicije pojma uloge. Ne izgovaraju se riječi slučajno u mikrofon, i prenose putem razgleda. Takve, prije ne replikama, porazi na liturgijskom tekstu: Proglasu, Zakonu.

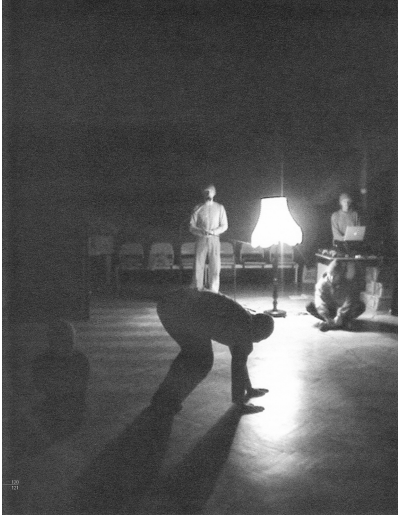
Nije na odmet zapitati se što izvedba Rebro čini u odnosu s tekstom Rebra? Rekla bih da se i sama tekstualizira smještajući se u kontekst posredovanosti, a posredovanost jest tehnologija proizvodnje stvarnosti. Ili, predznanje, stvarnost je učinak reprezentacijskih praksi. Rebro kao zeleni zidovi scenskom izvedbom ukazuje na razliku između govora i razgovora. Replikke zapsane u dramskom tekstu bivaju izgovorene (u mikrofon), izrazi koji se kreću u krug - razgovoru uključujući u svoje kretanje koje jest razgovor i nekoga iz publike. Primjerice, ako u grčkoj tragediji kor govorci posreduju između publike i značenja, u smislu usvajanja značenja, točnije usvajanja imena Oca, funkcija razgovora šetača u izvedbi Rebro očituje se u nekontekstualizaciji dramskog teksta koja osporava vjerodostojnost svakog ranije proizvedenog značenja. Jer, svako je značenje site specific - određeno pozicijom s koje se govori o onome o čemu se govori. To o čemu se govori, ili ako hoćemo objekt reprezentacije, promjenjivo je s izborom na svoju pojavnost. Priustrovala sam dvjema izvedbama Rebro: jednoj u zgradi bivše tvornice, drugoj među zidinama nekadašnje karantene, Tamnice? U kontekstu ojačala Strijelca i Guivera Sina, upisajući nešto iskustvo, šetači su raspravljali o značenjima tih mjesta. Pojam mjesta tako postaje značenjskim ekvivalentom pojmu dramskog teksta. No, što je tekst?

Po Barthesu, tekst je proizvodnost. To ne znači da je to proizvod niti ikak što je bio potreban za tehniku naracije ili majstorstvo stila, nego pravo poprize proizvodnje, gdje se sastaju proizvođač i čitatelj teksta; tekst "radi" u svakom trenutku i s koje god mu strane pristupi. Čak kad je napisan (krenu) on ne prestaje raditi, zadržavajući proces proizvodnje. Tekst radi što? Jezik. On dekonstruira jezik komuniciranja, predstavljanje ili izraz igdje individualni ili kolektivni subjekt možda ima izuju da nešto opozna ili da se (izbavi), je rekonstruira taj jezik, oprežan, bez dna ili površine, jer njegov prostor nije prostor figure, slike, odnosa, nego stereografski prostor kombinatome igre, koji je neograničen kada čovjek napusti granice tekuće komunikacije (podoban očem nadnu mašineriju, "obika") i neredne ili diskurzivne vjerodostojnost¹¹.

A Rebro kao zeleni zidovi u izvedbi BAOO, upravo to čini, demonstrirajući činjenicu kako sia komunikacija u osnovi nije drugo doli pretni soanari¹².

¹¹ Roland Barthes: "Isorja o tekstu," *Republika* 9-10, 1986, p. 1102.

¹² Jean Baudrillard: "Promisliti zla," u: *Smrti i 2019*, naklada Jasenki i Turk / Hrvatsko socijalno društvo, 2001, pp. 170-171.



The Name as an Event, as The Content and The Place

by Leonida Kovač

Bridge - RibCage

photo: Igor Kapan

If I try to identify the stage event entitled RibCage using a conventional term that would define its character and thus position it within the framework of some system which makes possible the construction of meaning and the rules of sense, I am perplexed. I have at my disposal several terms the referential scope of which includes theatre, performance, production, staging, but RibCage remains irreducible to their dispensable meanings, because its performative manifests itself in focusing on the state of dispensable meaning.

The stage event RibCage, that the members of BADco. and the audience partake of, exists in the area between the anonymous text and its possible performances, in the in-between area of the written, read, said and unsaid, done and not done. On the levels of mediation, in the choices of irreducibility of the concepts of place and situatedness; existence and motility; speaking subjects, expressibility and representability.

As a spectator, or a member of the audience, RibCage puts me at the margin of the stage. Not the stage on which something is about to occur, the place where some event is about to be represented, but at the edge of a scenic area, a site where everything has already taken place. As a stage event, RibCage functions as a post scriptum, and this fact is incessantly (paradoxically) confirmed on the auditory level. Every place in the scene has always already been written, read, unsaid.

One of the questions that come to mind might refer to where does the dialogue of Gulliver Son and The Shooter take place, the exchange in which the phrase "We could have been a family" is an important leitmotif? Moreover, is this really a dialogue, or am I listening to soliloquies that occasionally interrupt each other? From the stage direction in the text one can identify the dungeon as the place of action. The dungeon as a place, or as a protagonist? This is not specified in the stage direction.

In the stage event the scenic area is defined by means of two configurations of objects placed opposite each other: on the one hand, microphones and loudspeakers - in short, sound equipment; on the other, a lamp with a shade and underneath it a bottle of wine, glasses and the book by Irena Sajo including the play RibCage. Props? Set design? A literal description of the stage? The woman by the window, the revolver, the peep-holes in the walls, the plate of soup and the slice of bread indicated in the stage directions - none of this is on stage. As the members of the audience enter and take their seat by the edge of the stage, a murmur comes from the loudspeakers - voices speaking indistinctly - perhaps speaking the lines of the text that produced the event that should be staged any moment. When exactly? Can it be ascertained that in the moment when the members of the audience enter and take their seat by the edge of the stage the performance has not already begun? Some of the performers are seated, some lie beneath the lamp sipping wine. What is about to be performed? The voice from the speaker says in the manner of an announcer: "Irena Sajo. RibCage." The name of the author and the title of the work, or the name as the title, or simply a line of dialogue - one among many in the texture of the dramatic event. The name as an event, as the content and the place. The name as a reprieve to the Name of the Father implied in the exchange between Gulliver Junior and the Shooter, existing on the level of potentiality in the RibCage. "We could have been family," - says the Shooter.

"We could have..." replies Gulliver Junior, as one of the performers speaks the following stage direction: "Regardless of whether the production uses stage directions or not, this is the last spoken sentence."



And thus the story ends. And where did it begin?

The beginning of the text, which according to the stage direction the production does not stage, but makes it present in performance, is a monologue, or more precisely a speech without a reply, of the woman walked into the window. She awaits Gutter Junior. A lover or a mother, or both lover and mother? Nameless, but personified as the Stage Direction - she marks the beginning and the end, "regardless of whether the production uses" it.

"We could have been family." In the referential field of the utterance which, summing up the sarcasm of the relationship between the characters of *RibCage*, reflects the destructive tension, I recognise a representation of the Oedipal matrix which governs not only the process of the constitution, historically and culturally, of the speaking subject, i.e. the structuration of desire, but the construction of the notion of reality as well.

In contrast to the Oedipal structuration of desire, Deleuze and Guattari propose the concept of desiring-production, stating in their seminal work *Anti-Oedipus*:

Therefore, when we are asked to forgo a certain simplifying concept of Oedipus based on parental images in order to define the symbolic functions in a structure, it is futile to replace the traditional father-mother by a mother-function, a father-function; we do not see that anything is gained in this, except that the universality of Oedipus is being founded beyond the mutability of images, binding desire even faster to the law and prohibition and completing the process of Oedipalisation of the unconscious.¹

Elaborating the historical processes of repression of "desiring-production," they conclude that the task of the socius is to encode desire and fear, the anxiety of decoded loves.² According to their analysis, desire is a machine and belongs to the order of production, every production being simultaneously desiring and social, and there are thus no desiring - machines outside social machines they form on a grand scale; there are likewise no social machines without the desiring ones that inhabit them on a small scale.

Deleuze and Guattari see representation as repression - the suppression of desiring-production,³ desire being the producer producing the real. It is an assemblage of passive syntheses linking partial objects, flows and bodies, and functioning as units of production. The real derives from them, it is the result of the passive syntheses of desire as the self-production of the unconscious. Desire lacks nothing, it does not lack its object. It is rather the subject that desire lacks, or that desire lacks a stable subject: and a stable subject can only be brought about by repression.⁴

The performativity of the production of Ivana Sajkova's *RibCage* is to be found precisely in the abolition of the category of the stable subject. We are not dealing with a representation of sense produced by the text, but with a presence. The mutability of the subject on stage has been made real, and the repression

¹ Gilles Deleuze/Félix Guattari: *Anti-Edip*, izdavačka knjižarnica Zvezda Beograd, Sremski Karlovci, 1990, p. 98.

² *Ibid.*, p. 112.

³ *Ibid.*, p. 149.

⁴ *Ibid.*, p. 22.



obvious. Who is the Shooter, who is Gulliver Junior? Who among the five? Who speaks and who replies? None of the performers is interpreting a role, for the spoken text and the performed movements are used here in order to deconstruct the very notion of role. The words are spoken into the microphones and from the speakers for a good reason. Thus, rather than lines of dialogue, they become more like a liturgical text. A proclamation. A law.

So, what is it that a performance of *RibCage* does to the text of *RibCage*? I would say it is itself textualised being placed in the context of mediation, mediation being technology of the production of the real. Or, more precisely, the real is the effect of representational practices. The performance of *RibCage* stages the difference between speaking / talking. The lines of dialogue are being spoken (into a microphone), the walkers moving in a circle talk - including an occasional member of the audience in their movement which is talk. For example, if in Greek tragedy, the chorus mediates between the audience and meaning, in the sense of the adoption of meaning, more precisely of the adoption of the Name of the Father, the function of the talk of the walkers in the performance of *RibCage* manifests itself in the recontextualisation of the text contesting the authenticity of every previously produced meaning. For every meaning is site specific - defined by the position from which that which is spoken about is being spoken. What is being spoken about, or the object of representation, if you like, is changeable with respect to its historicity. I have attended two performances of *RibCage*: one in a disused factory, the other within the walls of a former quarantine. A dungeon? In the context of the exchange between the Shooter and Gulliver Junior, the walkers discussed the meaning of these places, inscribing their own experience in the text. The notion of place becomes the meaning equivalent of the notion of the text. Then again, what is a text?

According to Barthes, text is production. This does not mean it is a product of labour (as it had to be for narrative technique or stylistic mastery), but the very site of production, where the producer and the reader meet; the text "works" at every moment and no matter from where we approach it:

When it is written (fixed), it never ceases to work, sustaining the process of production. The text works. What does it work with? Language. It deconstructs the language of communication, representation or expression (where the individual or collective subject perhaps has the illusion of imitating or expressing something), and reconstructs this language, vast, bottomless and without surface, because its space is not the space of a figure, image, form, but the stereographic space of combinatory play, which is unbounded once we abandon the borders of actual communication (subject to the general manner of thinking, the "doxal") and narrative or discursive authenticity.²

And that's exactly what *RibCage* performed by BACco. does, demonstrating the fact that all communication is but a compulsive script.³

² Roland Barthes: "Texts are a subject," *Republika* 9-10, 1980, p. 1132.

³ Jean Baudrillard: "Pročinnost slova," in: *Smrt slova / Ubití, Nakleto, Jevanost* / Turk / Hrvatsko socijalno društvo, 2001, pp. 170-171.



Razgovor s WaxFactory

WaxFactory je međunarodna skupina umjetnika posvećenih istraživanju raznovolikih oblika performansa. Suposnivači Dion Doulis, Erika Latta i Ivan Taljančić temelje vlastite projekte na nekonvencionalnoj naraciji, iznimno vizualnom i fizičkom pristupu, eksperimentiranju novim tehnologijama te site-specific radovima. Posvećeni su timskom radu s multidisciplinarnim umjetnicima i međunarodnoj suradnji. Njihove produkcije su prikazivane u brojnim prostorima i na festivalima u New Yorku kao i širom Europe.

(T) = Tanja Weingartner, nezavisni kustos

(I) = Ivan Taljančić, umjetnički ko - direktor, Waxfactory

(E) = Erika Latta, umjetnička ko - direktorica, Waxfactory

Preveo: Miro Herman



(T) Zašto ste ustanovili Waxfactory?

(I) Company je proizašla iz naše suradnje koja je počela još u studentskim danima. Zapravo smo se našli međusobno jer smo shvatili da imamo slično promišljanje i senzibilitet u radu. Radimo u kazalištu, ali nismo kazališni umjetnici u tradicionalnom smislu. Zanimaju nas razni oblici umjetnosti i kako se oni mogu povezivati u performativnom. Kada radimo na novom projektu, radimo sa svim elementima dizajna i performans, pri čemu pokušavamo ostati prilično 'strog' i precizni. Privlači nas i suradnja s umjetnicima koji ne dolaze nužno iz kazališta. Oni uvijek unose nešto novo, otvaraju nova vrata i prostore za nove ideje. Upravo nas je taj interes za istraživanje različitih ideja u isto vrijeme i povežio. Paralelno smo došli i do tog okrića.

(T) Otkrili ste da jednako gledate na umjetnost, a da pri tome niste nužno jedni drugima pa tako ni svojim suradnicima, odredili fikarne uloge.

(I) Upravo je vjerovanje u demokraciju različitih oblika umjetnosti ono što čini performans. I, kada se radi na performansu, ponekad izvođač, njeđi ili tekst postaju najvažniji element. U sjedećem trenutku, možda, način na koji je svijeto usmjereno na glumca govori puno više nego sam tekst. Ii radimo zvuk koji vam daje puno više informacija od slike, itd.

(T) Je li to jedan od vaših ciljeva, vaša filozofija? Činjenica da ne postoji hijerarhija između različitih oblika umjetnosti - najprije tekst, onda svijeto pa....?

(E) Mislim da to definitivno proiziđi iz sustava koji je uspostavljen u SAD-u gdje postoji značajna podijeljenost na razne odjele. Čak i u školama uvijek postoji neki oblik separacije. Zapravo, mi radimo isto. Zbog čega umjetnik koji radi instalacije ne bi mogao surađivati na performansu ili raditi u kazalištu? Na neki način mi otvaramo nove prostore koji bi se mogli dalje razvijati s performerima. Npr., dramski pisci pišu tekst, ali njegova svrha nije da tekst samo ostane mrtvo slovo na papiru. Baš kao i instalacija, i tekst se može podici na višu razinu.

Nas više zanima sinteza raznih oblika. Naravno, ponekad, ovisno o tome što se radi, npr. ako je to Heiner Müller, način na koji to radimo sam po sebi težak takvom pristupu. Mislim da je jako dobro što naš company ima tri umjetnička direktora. Tako da ako, recimo, Ivan radi na nekom projektu, svi se uključujemo i pomažemo mu, dajemo mu podršku. Ako na projektu radi Dion, company se potpuno preusmjerava i u tom slučaju možda upotrebljavamo neke tehnologije ili video art. Ii, ako je radim neki projekt, možda ćemo se više baviti pokretom... Unatoč tome što su takvi pomaci unutar company uobičajeni, uvijek ostaje određena estetika koja je trajna - način rada koji je uvijek vizualno vrlo odrađan i fizički jako zahtjevan.

Postoji se mala opasnost u odnosu na to kako ljudi doživljavaju takav rad jer možda jednom vide nešto što smo napravili i misle da je to jedini mogući način. Recimo, kod slikara možete pratiti kako



se umjetnost mijenja od jedne do druge slike, a da nešto, možda, pri tome ostaje stalno. Mislim da je to ono zanimljivo o našem companyju - uvijek ostaje blizak kazalištu, ali odjednom, moglo bi se reći, pobalimo raditi i na filmu. Onda se fokusiramo na to.

(f) ...Ili, radimo performanse na ulici, ili postavimo evente po cijeloj zgradi, pa se publika mora kretati ukolo.

(T) Možete li nam nešto reći o tome kako se vaš pristup mijenja u odnosu na neke od vaših recentnijih projekata? Na primjer, QUARTETv2.0, LADYFROMTHESEA i LE JARDIN AVEUGLE?

(f) Ono što je zanimljivo reći za ta tri projekta jest to da ilustriraju ono što je Erika upravo objasnila. Što se tiče radova, svaki projekt može imati sasvim drugačiju formu.

Započet ću s predstavom QUARTETv2.0 koja je poprilično komorna. Nešto što se može postaviti u jednom velikom prostoru. Mislim da je ono što taj komad čini neobičnim upravo način na koji smo kombinirali razne elemente. Na instalaciji smo surađivali sa arhitektom, a modna dizajnerica, koja se prije nikad nije bavila performansom, radila je kostima, tako da su ti umjetnici stvarno uni-
jeli jednu novu perspektivu i drugačije razumijevanje predstave. Osim toga, u ovoj smo predstavi puno više koristili razne tehnologije. Na neki način uspjelo nam je stvoriti sudnos tehnologije i izvođača što je naš rad podiglo na jednu drugu razinu. Na sceni je pravi izvođač (što je, neravno, tradicionalnija i više kazališna ideja), a uz to tu su i kamere koje sve snimaju i dio su cjelokupne instalacije te prikazuju izvođače na vrlo kinematografski način pri čemu su izvođači toga vrlo svjesni.

(E) Izvođenju se moraš prilagoditi više s kazališne strane kada se približavaš publici - kada si ispred kamera više naginješ izvođenju za kameru. Takav pomak izvođač čine tijekom cijele predstave.

(f) Još jedan konceptuelan izazov odnosi se na činjenicu da su izvođači stalno prikopčani na bežične mikrofone pri čemu se digitalno manipulira njihovim glasom. Na taj način i vokalni rad postaje jako važan, što je našlo na puno feedbacka od strane publike i novinara - kako glas može funkcionirati u predstavi kao maska, kao nešto što se transformira i čime je potrebno raditi na izvinjenju drugog lika.

Još jedan neobičan element u predstavi je način na koji se upotreba prostora inkorporirala u rad na predstavi što je ujedno i glavni razlog zbog kojeg je nazivamo instalacijskim performansom. To je zapravo instalacija koju oblikuju izvođači. Dizajnirana je tako da je sama po sebi samodržljiva vrsta prostora. To nije scenografija. Scenografija je čitavo kazalište, ono je arena - instalacija koja može biti postavljena u bilo koji prostor.

(E) Čak i u prostorima s temperaturom ispod nule (smijeh)

(f) - I, ovisno o vrsti prostora u kojem se predstava izvodi, dolazi do promjena. Tako je QUARTET od sada bio izveden u velikom galerijskom prostoru (Centar za medijske umjetnosti u New Yorku) i staroj rimskoj palači.

(7) Gdje?

(i) U Solitu gdje smo bili okruženi starih stupovima i arkadama što je, zapravo, bio zgodan kontrast našem sterilnom i futurističkom setu.

(E) Izvodili smo je i u granatiranom hotelu u Dubrovniku što je dalo jedan apokaliptični dojam koji je više u skladu nego u kontrastu s predstavom. To su samo neki primjeri. Treba nešto reći i o LADYFROMTHESEA koja je potpuno drugačije osmišljena.

(7) Dakle, znatna je razlika u tome što QUARTET v2.0 ima samo dva glumca, jednu kutiju i što može putovati od zemlje do zemlje?

(i) To je potpun set, zapravo, instalacija koja je sama po sebi dovoljna, dok je LADYFROMTHESEA predstava koja je vrlo određena mjestom izvedbe. Do neke mjere se isto može raditi i za QUARTET jer je glavna namjena i bila postavljati je na netačionalnim mjestima, pa se tako stalno mijenja, ovisno o mjestu izvedbe. No, ono što je vrlo specifično za LADYFROMTHESEA je činjenica da je pokretačka energija cijele predstave bila sama njena nadogradnja. Radi se o predstavi koja se izvodila u ogromnom kompleksu zgrade (koje su prije pripadale jednoj staroj tvornici konzervi u Brooklynu, NY) i u nekoliko vanjskih i unutrašnjih lokacija u sklopu kompleksa, pa govorimo o 12-14 različitih instalacija koje čine ukupno djelo. Neki od instalacija baždari se samo na dizajnu, što znači video, glazbu, svjetlo u kombinaciji s arhitekturom zgrade, a druge se odnose na izvedbu. Nit vodi predstave je način na koji se izvođači, dizajn i tehnologija mogu staviti u interakciju sa zadanom arhitekturom. Čitava predstava je o tome kako uspostaviti dijalog s nečim što već postoji pa je, sama po sebi, to predstava koja ovisi o prostoru... No, ona je zanimljiva i zbog drugačijeg odnosa s publikom, koji je ovdje sasvim poseban jer u LADYFROMTHESEA publika ima punu slobodu po svojoj volji kretati se među instalacijama. Gledatelji na početku dobiju plan zgrade, a unutar zgrade postoje znakovi koji im daju razne mogućnosti kako da sami biraju koji se de putem kreću. Za to imaju koliko god im je vremena potrebno. Na neki način im pružamo slobodu nadogradnja vlastite naracije - svoje vlastite priče. Ništa nije nametnuto. Predstava se, isto tako, lako može prilagoditi drugim velikim zgradama u cijelom svijetu: to planiramo nastaviti raditi i u budućnosti.

(E) Misim da je, baš kao i u svakom drugom kazalištu, važno pokazati suradnju među umjetnicima. Neposredno, hvala je režiseru te dvije predstave i ono što radi svaki dobar režiser je spajanje svih ideja i onda njihovo kanaliziranje putem svoje vizije. Naravno, ta se vizija proširuje suradnjom. Tako, na neki način, svaki put kad igramo predstavu pokazujemo suradnju s tim umjetnicima. Ponekad je to neravnomjerno, pa se nešto ističe više od nečega drugog. Zadatak režisera je pokušati sve uklopiti. Sada i sada provodimo tražiti nekog koj je konzervativan. Misim da to dobro funkcionira u LADYFROMTHESEA i u QUARTETu jer je sve filtrirano uglavnom kroz nas troje. Filtrirano je kroz nas u svakom, pa i najmanjem detalju čak i u izvedbi. Mislim, što se tiče izvedbe, da tu umjetnik mora biti čistiji ili pet puta senzitivniji jer se na naizgled u uobičajenoj situaciji. A na glumcima je još puno toga više. Oni se moraju probiti kroz tehnologiju, visjeti sa požarnog izlaza na deset metara od zemlje dok pada kiša... Za to je potreban senzibilitet, ali i fizička snaga. I to je dio osobitosti ove dvije predstave... zanimanje za suradnju s umjetnicima koji na moraju nužno doći iz kazališta. Svi zajedno smo se otvorili u odnosu na literaturu "Dama sa mora", ili se otvorili prema Holneru Mülleru, iako je on sam po sebi vrlo otvoren...

(i) I otvara se...

Nadovezat ću se na ono što je rekla Erika - s obzirom da je očito da je suradnja ključna tema ovog razgovora li zaigramo njegove glavni nit, dakle, jedan od naših interesa u kompaniju je da ne surađujemo samo nas troje međusobno već i s drugim ljudima. U nekoj suradnji s drugim ljudima postoji nešto vrlo specifično što ima veze sa dinamikom da uvijek postoji režiser... Dakle, režiser započinje predstavu i kasnije je to kao leđa unutar koje se ideje drže na jednom mjestu. Mislim, mi ne nametamo ideje, postavljamo puno pitanja i od ljudi s kojima surađujemo jako puno očekujemo. Na našim problemima nećete doživjeti da se glumci naređuje što treba činiti. Vidjet ćete kako glumci sami stvaraju svoj materijal na temelju ideja koje su dobili ili od režisera ili od time. Ponekad impulsi dolaze i od drugih ljudi, a posao režisera je da ih na neki način fokusira ili da osigura da se njihov rad zadrži unutar vizije, na svakom stvara...

(E) Što drugima daje osjećaj da i oni posjeduju taj rad.

(i) Nakon toga se radi montaža. Svako stvara svoj izvorni materijal, svatko stvara "sirov materijal" kojim se kasnije koristimo.

(7) Vaša vrsta suradnje je posebno zanimljiva s obzirom da često izvodite u stranim zemljama. Gdje ste sve gostovali i koje su razlike od mjesta do mjesta? Kakva je suradnja u tim zemljama? Postoje li određene nacionalne osobine i jeste li stekli neka iskustva koja su vas obogatila i koja ste sa sobom donijeli u SAD?



(II) Treća predstava koju ste naveli, LE JARDIN AVEUGLE, poprilično se razlikuje od prve dvije jer smo surađivali s francuskom skupinom Begat Theatre. Kada nas je pozvala direktorica Karin Holmström, imala je ideju da radimo po romanu Janet Frame pod nazivom "Mirisni vrtovi za sljepce". Izradio je nacrt i dizajn arhitekture te napisala sinopsis predstave prije nego što smo počeli raditi na projektu. Kada nam je dala taj materijal, Dion i ja smo ga dosta promijenili, ali smo dosta ideja i zadržali. Begat je grupa koja se bavi uličnim kazalištem, rade vani i obožavaju kada se predstave igraju na ulici, na otvorenom i kada ne moraju biti unutar kazališta u kojem se mora sjediti i nešto gledati. Tako je došla na ideju da se postave četiri scene, pri čemu je publika na nogama i u pokretu jer se radnja odvija u krugu od 360 stupnjeva. I tako smo s njima radili zajedno tri, četiri mjeseca u Francuskoj. U to vrijeme nisam znala ni jednu jedinu riječ francuskog, a morala sam režirati. Morala sam se služiti svim mogućim tjelesnim pokretima da bih to uspjela ocađati. Nekoliko mjeseci smo radili s glumcima dok je tekst bio u pripremi, a nakon toga smo imali probe vani što je bilo dosta teško jer je poljana na kojoj smo radili bila na nizbrdici, pa smo scenografiju morali sesti. Predstava je jako dobro primljena i igrala je posvuda u Europi. Gostovala je u Češkoj, Dubrovniku, Španjolskoj, Francuskoj, ali smo s njom na Sardinju i radamo se da ćemo je dovesti i u SAD. Ovog ćemo je ljeta ponovno postaviti i prevesti ne engleski, bit će to francusko-engleska verzija predstave. To je bio velik izazov, posebno suradnja s francuskim glumcima koji stalno puče i rade pauze što je potpuno obratno od načina na koji funkcionira naš company. Mi smo, znate, jako strogi... morala sam se naviknuti na drugačiji način rada s glumcima što je na neki način jako poučno, nečemu te nauči. Nauči te opuštanju i ležernosti. Mislim da su i oni nešto naučili - upravo ova skupina glumaca, ne bih htjela preterivati i reći svi glumci u Francuskoj. Ali, mislim da mi imamo drugačije viđenje discipline ili onoga što disciplina jest i zbog čega je ona važna, ne samo da bi se nametala...

Nekoliko glumaca u companyu su bili umjetnici, dvije su bile najvjerojatiji vizualni umjetnici, pa su radili na scenografiji i rekviziti. Išli smo po bujdicama, prekrili staru poljansku torbu u haube. Karin među ostalim radi i prekrasne kostime, pa je spojila sve elemente zajedno i sve ih zadržala. Njen suprug Philippe Lalard, koji je također jedan od osnivača Begat Theatrea, izradio nam je cijelu čeličnu konstrukciju kuća i pokretne dijelove scenografije kao što su autobus i ogromna stolica koja je bila potrebna za lik doktora. Philippe, tehnički direktor companyja, uz to je i nevjerovatan izumitelj. Zajedno radimo na idejama i onda ih on razrađuje i oblikuje kako postaviti svijetlo na neobičajena mjesta, pokretne čelične konstrukcije ili npr. avionska krila za lik koji se s njima mora kretati na stulama. Dok napreda okom, on to napravi. Uvijek mi govorim da bi svoje radove za predstavu trebao negdje izložiti. Toliko su ljepi sami po sebi. Švaramo je uzbak raditi za company poput Begat Theatrea u kojem se jako puno ljubavi i pažnje pridaje detaljima. Na neki način bio je to idealan brak našeg osjećaja za vizualno i suradnju. Nama je oduvijek bilo jako važno surađivati s ljudima iz drugih zemalja. Međunarodne razmjene su uvijek jako zanimljive i ponekad uopće ne možeš ni zamisliti što te čeka.

To je opet postalo jako važno dok smo radili na CLEANSED. Sarah Kane u Sloveniji. Radili smo s lokalnim glumcima, ja sam, uz hana, bila jedini američki član ekipe. Ali, tako se upoznao divne osobe koji mogu postati buduću suradnju, a prilagodio se i različitim stilovima. Način nije bitan jer svi žele isto - znati gdje ulazi i gdje izlazi. Shvatio da je svijet malen jer se svi bave istim pitanjima, samo na drugačiji način.

(I) Mislim da je to teško, ali i izazovno jer ulaziš u kulturu koja nije tvoja. Važno je reći, kada govo-

rimo o suradnji, da smo tijekom rada zajedno već došli i do svojih 'prečaca'. Mislim da je to što nam naš rad čini tako uzbudljivim činjenica da više uopće ne moramo puno razgovarati; ne mora se puno toga reći. Ponekad bi Erika samo rekla: 'Da, znam' i svima bi se pokazalo da zna što razmišljam i da joj ne moram objašnjavati....

(E) Ili možda ja tibi dajem neku ideju - pezi!

(I) Upravo tako, ili obratno... i onda naviknuti na takav način rada dodamo u neku drugu zemlju i odjednom moramo postati opretni zbog čega radimo još više. To je također i onaj element koji naš rad čini zanimljivim jer se stalno moramo mijenjati. Od ljudi s kojima radimo isto tako tražimo da se mijenjaju pri čemu se i mi mijenjamo. I tako se nađemo negdje na pola puta. Kada smo bili u Sloveniji, slično onomu što je Erika isprobala za Francusku, suočili smo se s drugom vrstom očekivanja u odnosu na to što bi glumci trebali raditi, ili na koji način... ili što se od njih očekuje na probama, pa smo morali naći neki srednji put. Također, ono po čemu se CLEANSED razlikuje od sve tri predstave o kojima smo do sad pričali jest to da je trećina predstave filmski snimljena. Volim o toj predstavi razmišljati kao o hibridu između kina i kazališta jer su u njoj čitave scene snimljene unaprijed i nakon toga projicirane na sceni. Onda se u sljedećoj sceni pojavljuju isti glumci, ali igraju uživo. Tako se razvija još jedna vrst zanimljive dinamike.

(E) Na istu temu...retrospektivno, promatrajući isti rad može se otkriti da ono što se vidi prilično sliči jeziku filmske kamere - montiranje, fading, brzi rezovi.

(I) Zapravo dosta toga ovisi o montaži. Mislim da to nije nešto što svjesno promišljamo, ali naš je senzibilitet definitivno filmski. Kao što i Erika rekla, dinamika na sceni je vrlo slična filmu- odjednom rez ili blackout, ili fade out.

(E) U LE JARDIN AVEUGLE-u publika je bila imperativ; drugo lice predstave. A to je zanimljivo. Moraš im usmjeriti pogled, ali isto tako moraš naći što oni žele vidjeti.



FOCUSING LENSE

Conversation with WaxFactory

WaxFactory is an international group of artists dedicated to exploring a multiplicity of theatrical visions. Its founding members Dion Doulis, Erika Latta and Ivan Taljančić have based their approach on unconventional narrative styles, visual and physical rigor, technological experimentation and site-specific work. They are dedicated to ensemble work and international exchange. Their work has been seen extensively in New York as well as internationally at numerous venues and festivals in Europe.

(T) = Tanja Weingärtner, Ph.D., independent curator

(I) = Ivan Taljančić, artistic co-director, WaxFactory

(E) = Erika Latta, artistic co-director, WaxFactory



(T) Why did you found Waxfactory?

(I) The roots of the company stem from our collaboration, which started in graduate school. We actually found each other, because we ultimately discovered a likeminded sensibility about the work. Yes, we work in theatre, but we are not really theatre people in the most traditional sense of the word. We are interested in many different art forms and how they come together in a performative event. When we develop new work we are working with all the design and performance elements, trying to be very rigorous and precise. We are also drawn to working with the artists who are not necessarily working in the theatre field. They have something new to bring, they open doors and create space for new ideas. And it was that interest in exploring all these different ideas at the same time that brought us together. We discovered that simultaneously.

(T) You discovered that you had the same outlook towards art, not necessarily assigning fixed roles to each other and your collaborators.

(I) It was just this belief in a democracy between all the different art forms that come together in a performance. And that when you create a piece, sometimes the performer, the words or the text is the most important thing. In the next moment, maybe the way the light hits the actor is much more eloquent than the text, or the actors' movement might be more eloquent. Or, the sound is giving you more information than the image, and so on...

(T) Is that one of your goals - your philosophy? That there is no hierarchy between the different art forms - first the text, then the lighting, then...?

(E) I think that definitely stems from the system that is set up in the United States, where you have a lot of division between departments -- even in schools, there is always a separation. Ultimately, we are doing the same thing. Why can't installation designers collaborate with performance or theatre? In a way, they are creating landscapes that could be elevated with the performers. For example, as a playwright you provide the text, but it is not meant to stay on the page. Like an installation, you can elevate it to another level. Our work is more about a synthesis of forms. And of course, sometimes, depending on what the show is, if you are doing Heiner Müller, the way we are doing it tends to lend itself to this approach... What I want to say about the company is, that it is great that we have three artistic directors. So, if Ivan is doing a project, we all get in on his vision and help him - support him, if Dion is doing a project, the make up of the company shifts completely, we might not use any technology - or video. Or if I am doing a project, we might be doing more with movement... While this kind of shifting is present within the company, there is a certain aesthetic that is steady - the work is always visually rigorous and physically demanding. There is also a little bit of the danger in how people may be perceiving the work, because they



might see one piece and think this is just the only path you take. But as an artist, say, if you look at a painter - hopefully, you can see how the painting becomes different from one work to the next, and something perhaps stays steady between them. I think that is what's interesting about this company -- that it stays around the theater, but all of a sudden, we might say, we want to do film. And we kind of focus on that.

(I) ...Or, we do a piece that is performed out in the street, or we stage events throughout an entire building and the audience moves around.

(T) Can you address how your approach shifts through the perspective of some recent pieces? For example, QUARTET v2.0, LADYFROMTHESEA and LE JARDIN AVEUGLE?

(I) I think what is interesting in talking about these three pieces, is, that they illustrate what Erika was talking about. In terms of how, in a way, each project could take on a completely different form. Starting with something like QUARTET v2.0, which is very much a chamber piece. Something that is contained... can be contained in one large space. But I think that what makes this piece unusual is the way in which we combined the elements. We worked with an architect to create the installation design, we worked with a fashion designer, who wasn't necessary somebody who was working in the theater before, but brought in this really fresh perspective and understanding to the piece. It is also perhaps the piece in which the technology was more heavily used than before. But in a way, what we were developing was a dance between the technology and the performers, and how they work together to bring this work to a different level. You have side by side a live performer (which is a more traditional and theatrical idea, of course) and then you have these surveillance cameras, which are part of the whole installation and they capture the image of the performers in a very cinematographic way, and the performers are of course aware of that.

(E) You have to adjust to performing more on a theatrical side when you shift towards the audience - and then when you are in front of the camera you are performing for the camera - the actors have to do this kind of shifting throughout the performance.

(I) Another conceptual challenge is that you have the performers who are on wireless microphones during the whole show and their voice is digitally manipulated - in this way, the vocal form becomes really important, which is actually something that came up in a lot of the press and audience feedback - how the voice functioned as a mask in the piece - something that transforms and that you have to work through to become a different character. Another unusual element in the piece is how the use of space was incorporated in the making of it, which is why we call it an installation performance. It is actually an installation in and of itself, but the performers make it alive. And it is designed in a way in which it is a completely self-sufficient kind of space. It is not a theater set. The set is the whole theater, it is an arena -- it can really be placed into any kind of space -

(E) Even in freezing temperatures! (laughs)

(i) - and, depending on the kind of space you perform in - it changes - so it's the course of QUARTET's life so far, we performed in a very large gallery (New York Center for Media Arts in New York), and we performed it in an ancient roman castle...

(T) Where was that?

(i) In Split, Croatia - surrounded with ancient columns and arches... a nice contrast to the set, which is very sterile and futuristic.

(E) Then, we performed it in a bombed-out hotel in Dubrovnik, which gave it a completely apocalyptic feeling, which is more in sync with the piece rather than in contrast. So you know, these are a few examples.... To then move on to LADYFROMTHESEA, which is a completely opposite idea -

(T) So the big difference is that QUARTET v2.0 only has two actors, a box, which can be moved to different countries?

(i) It is a contained set, but it is a self-sufficient set or installation, whereas LADYFROMTHESEA is very site-specific. To a certain extent, QUARTET is also a site-specific piece, because it was intended to be presented in non-traditional performance spaces, so it changes every time, depending on the site. But what is very idiosyncratic about LADYFROMTHESEA is that the impetus for the whole piece was the building itself. It is a piece that is performed in a very large building complex originally created at the Old American Can Factory in Brooklyn, New York) and in several indoor and outdoor locations within the complex, there are between 12 and 14 different installations that comprise the whole piece. Some of the installations are purely design based, meaning video, sound, light, combined with the architecture of the building, and the other half is with performers. And the constant thread in the piece is in how the performers, the design, and the technology we used interact with the existing architecture. The whole piece is about creating a dialog with something that is already there, so it is inherently a site-specific piece.... But another thing that makes it interesting is that the relationship with the audience is completely different, because in LADYFROMTHESEA, the audience has a complete freedom to move around through the installations in any order that they want. They are given a map of the building, there is signage throughout the building, that leads them, suggests where they might go, but ultimately the choice is theirs. And they can spend as much time as they want, or as little time in each of the installations. And so ultimately, in a way, you give them the freedom to build their own narrative - their own story. It is not imposed. And also, the piece can be adapted to other large buildings around the world - which is something we are thinking about pursuing in the future.

(E) Also, I think that ... just like in any theater, you are showing a collaboration between artists. So, in the end, even on those two pieces was directing - and what any good director does is edit these ideas and then channels them through his vision. And of course, that vision becomes expanded by the collaboration.

So in a way, each time we present a piece, it is a display of collaborations with those artists. Sometimes it may be uneven, in that something shines through more or less. And what the director does, is to try and fit it all in. We spend meticulous hours trying to get that landscape to be cohesive. And I think in LADYFROMTHESEA and in QUARTET that works well, because it's filtered mainly through the three of us. It is filtered through us on every little detail, even with performing. I think, performing wise, you have to be four or five times more aware or sensitive, because you are not in a normal situation. And the actors have a lot more on top of them. They have to cut through the technology, they have to cut through hanging off a fire escape, 30 feet up and it is raining... You have to be really sensitive but also very strong to get past that. That is also about those two pieces ... the interest in collaborating with artist that maybe are not necessarily in the theater, we are collectively opening our minds on Isen's Lady from the Sea, or opening our mind to Heiner Müller. Though, Heiner Müller's mind is very open....

(E) ...And opening.

Adding on to what Erika said - since the collaboration is ostensibly the topic or the thread of this conversation - is that one of our interests in the company is not just between the three of us, but also working with other people. There is something very specific about the way we collaborate with people and that has to do with the fact that there always is a director.... there is always one, or the three of us, or a couple of us, who instigate the piece, and this is like a lens, a focusing lens, through which the ideas are kept consistent, but we don't come into the room and impose ideas, we ask a lot of questions and we expect a lot from the people we collaborate with. In our rehearsal, you don't see a performer who is just told what to do. You see performers actually generating material, based on channels of ideas that are provided by the director or the team. Sometimes the impulses come from those other people, and it is the job of the director to kind of focus or make sure that the work stays within the vision, but everybody is creating...



(E) ...Which enables you to feel like you own the work as well.

(J) Then, the works gets edited. Everybody creates the source material, everybody creates the "raw footage" that we are going to use, to use this cinematic term...

(T) This kind of collaboration is particularly interesting considering that you have performed extensively in different countries. Where have you performed and what where the differences? How has the collaborating been different from one country to another? Are there any national specifics or are there any enriching experiences, which you brought back to the States?

(E) Well, LE JARDIN AVEUGLE, which is the third piece you mentioned, is very different from the earlier two in that we collaborated with a French company, Begat Theater, based near Marseille. When the head of the company, Karin Holmström, called us, she had this idea to work on a Janet Frame novel *Sorried Gardens For The Blind* -- she did the sketches and the architectural design, and wrote the synopsis of the piece before we went to work on the project. When she gave it to Dion and I, we changed a lot of things, but also kept a lot of the set ideas. Begat is a street theater company, working outside and their love is to have theater on the street, to have open spaces, to not have it be in a theater, where you have to sit and watch something. So she created this idea, where there are four set pieces, the audience is on its feet and moves, since the action takes place 360 degrees around them. So we worked with them for three or four months in France. I didn't speak a word of French at the time, and I had to direct. I needed to use all my body movement to direct.

We trained with the actors for several months while the script was being developed and then we rehearsed in a field, which was difficult because the field was on a slope and we were pushing the set pieces through this field. This piece was very well received and was performed throughout Europe. It was in the Czech Republic, it went to Dubrovnik, it performed in Spain, France, Sardinia, and we hope to bring it to the United States as well.

This summer we are going to remount it and translate it into English - a French-English version. It was very challenging, but nonetheless interesting to work with the French actors. They are always smoking and taking breaks - completely opposite to the way our company works. Which is, you know, very rigorous... I had to get used to a different way of dealing with the actors and in a way it opens your mind, it teaches you something, to take it easy and let go a little bit. And also it taught them something - this particular group, I don't want to say all the actors in France. But I think that we got a different sense of discipline - or what discipline is, and why you want to have it - not just to impose it...

Several actors in the company were artists, two were incredible visual artists, so they worked on the props and sets. Karin and I worked for hours on the costumes. We went to the flea market, changing an old postman's sack into pants. Karin is also an incredible seamstress and she then put all of the elements we found and sewed them together. Karin's husband Philippe Lollard, who is also a founding member of Begat Theater, built the entire steel structures of the houses and the moving pieces of the show, which are the bus, and giant chair for the character of the doctor. Philippe, who is the technical director of the company is a spectacular inventor as well. You can collaborate on ideas and then he works on them and figures out how to install lights in

strange places, moving steel pieces, or airplane wings for a character who has to move with them on stairs and he welds them together in a blink of an eye. I am always telling him he has to exhibit his creations for the shows he does. They are that beautiful on their own. It is a joy to work with another company like Begot Theater who put a great amount of love into the details. In a way it was a perfect marriage, between our visual sense and the collaboration between two companies. It has always been very important for us to collaborate with people from other countries. International exchanges are always a great interest - and sometimes you don't know what to expect.

This was again essential when we worked on Sarah Kane's *CLEANSED* in Slovenia. We worked with local actors. I was the only actor from here and Ivan - but you get to know beautiful people who might become future collaborators, and adjusting to the different styles in a way doesn't matter, because everybody's looking at the same thing - how do I enter, how do I exit?? The world becomes very small, obviously - when you are struggling with the same issues in different ways.

(I) I think it is also difficult and it is challenging, because you are going to a culture that is not your own, and of course - speaking about collaboration - when we work with each other, we have developed a shorthand. I think it is one thing that always makes it very exciting for us to work with each other, because we don't have to talk, we don't have to speak. Sometimes Erika will just say "Huh- I know" and she knows what I am thinking about and I don't seem to have to tell her...

(E) Or I am giving you an idea - careful

(I) ...exactly, or the other way around... And then obviously we come with this kind of shorthand into another country and all of a sudden we have to be on our toes, which of course makes us work harder. It is also what makes the work interesting, because we have to change. We are asking the people that we are working with to change, but we also have to change - we have to meet them somewhere in the middle. When we were in Slovenia, similarly to what Erika was saying about France, there is a different sense of what actors are expected to do, or how... or what is expected of them in rehearsal and so we had to find some middle ground there. Also the thing that made *CLEANSED* different, in a yet another way it was different from all the other three pieces we talked about, in that a third of the play was shot on film.

I like to think about this piece as a hybrid between cinema and theater, because you actually have entire scenes which were shot ahead of time and projected onto the set - and then the next scene is with the same actors but they are performing live. So there you create another interesting dynamic.

(E) On the same theme... in retrospect, when you look back, the same work - you can discover that what we are looking at is a lot like looking through the cinematographer's lens -- fading, editing, cutting to the next scene abruptly at times.

(I) It is basically very much about the montage. I don't think it is something we consciously think about, but definitely the sensibility we have is cinematographic. Like Erika was saying - the dynamics on the stage are very much similar to that in the cinema - you have a jump cut or you have black outs, or fade outs.

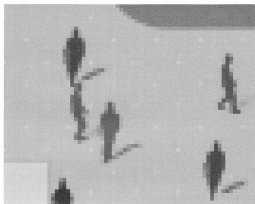
(E) At *LE JARDIN AVEUGLE* the audience was really imperative, the audience was another arm of the performance. And that is interesting - you have to direct their eye, but also you have to look at what they want to see.



Distributivna pravda

Razgovor s Andrejom Kulunčić
Razgovarala: Nataša Ilić

Tekst je prvo put objavjen u katalogu izložbe Andreje Kulunčić u galeriji PM.



Rad Andreje Kulunčić karakterizira pomak umjetničke aktivnosti od iznalaženja neograničene kreativnosti k stvaranju novih modela društvenosti i komunikacijskih situacija, zanimanje za društveno relevantne teme, suočavanje s različitim publikama i kolektivna suradnja u kojoj se u umjetničkom radu preklapaju organizacijski poslovi i kreativno iznalaženje. Prvi projekt Andreje Kulunčić u kojem su te tehnike razvijene bio je projekt 'Zatvorena zbilja - embryo', ostvaren od 1998. do 2000. godina. To je multidisciplinarni umjetnički projekt koji na eksperimentalan način istražuje implikacije genetskog inženjeringa. Projekt je realiziran kao interaktivna Internet stranica u nekoliko razvojnih faza prezentirane galerijski, kao i nizom predavanja, prezentacija, razgovora i suočavanja u različitim institucijama umjetničkih, obrazovnih, feminističkih i znanstvenih usmjerenja. Ponovno je riječ o pokušaju artikulacije važnog društvenog pitanja u suočavanju s različitim javnostima (akademskim, aktivističkim, stručnim), preispitivanju edukacijskih mogućnosti umjetnosti, o energiji tiskog rada i hibridnom organizacijskom modelu koji se jednako utjeluje u svijetu umjetnosti kao i u prostoru aktivizma i građanskog organiziranja. Te svojstva obilježavaju i najnoviji multidisciplinarni projekt Andreje Kulunčić, 'Distributivna pravda', koji se bavi pitanjima pravednosti raspodjele dobara unutar zajednice. Ponovno se projekt ostvaruje kao interaktivni rad na Internetu, serije predavanja, diskusija i prezentacija i različit oblici galerijskog predstavljanja, no u ovom projektu čije se trajanje vremenski odrađuje od 2001. do 2003. jasno se artikulira i ambicija nastajanja u trajno otvoreni forum.

NI: Kako se razvijao projekt 'Distributivna pravda'?

AK: Distributivna pravda je multidisciplinarni projekt, što znači da su ga radili ljudi različitih profesija, iz područja znanosti, umjetnosti i tehnologije. Što se tiče umjetničke strane, kao voditeljica projekta osmislila sam okvir unutar kojeg se drugi ljudi kreću. Teorijsko polazište za projekt dimenzijano je u srpnju 2000., kada smo Gabriella Sabot, Tomislav Janović i ja počeli razmišljati o ovom projektu, koji bi se nastavio na dva prethodna projekta. Također sam puno razgovorale s Nevenom Tudor, koja mi je puno pomogla oko organizacijskih segmenata projekta i prikupljanju sredstava.

Prihodi od tri prijašnja projekta: projekt 'Zavrnjena zbilja - embryo', koji se bavio genetskim inženjeringom, ali je imao isti metodologiju kao i projekt 'Distributivna pravda'.

Istu metodologiju koristili smo i za projekt 'Distributivna pravda', a u njemu smo razvili temu iz mog rada 'Nama: 1908 zaposlenika, 15 rotnih kuća' iz 2000. U tom sam radu dotaknuo problem socijalne pravde odnosno nepravede, koji je postao središnja tema novog projekta.

Projekt postoji i živi od kolovoza 2001. kada smo postavili stranicu na Internetu. Projekt se sastoji od tri formalno odvojena dijela: dio na Internetu (u virtualnom prostoru), instalacije u galeriji (u stvarnom prostoru) i rasprave. Nakon što smo postavili stranicu na Internetu počeli su se prikupljati rezultati i nastajala je baza podataka, koju popunjavaju gledatelji u različitim zemljama u kojima razvijamo istraživanja.

U Torinu na Biseru mladih u travnju 2002. vidjeli smo da projekt dobro funkcionira u prostoru instalacije. Već na otvorenju izložbe dobili smo 100 ispunjenih upitnika, što je bilo više negoobično uspješno. Nakon toga izlagali smo na Documenti 11 u Kasaku, i za tri mjeseca imajmo izložbe više od 4000 ljudi je odigralo igre, 1700 ispunjenih on-line upitnika, a oko 3000 ispunilo je takveni upitnik, što su fantastične brojke.

Nakon Documente Ivo Martinović i ja bili smo u Australiji, u Sydneyu u prostoru koji se zove Art Space i uudi studijske boravke za umjetnike, gdje su nas pozvali da radimo istraživanje. U Australiji smo napravili 7 intervjua, koji su nam bili vrlo zanimljivi jer su govornici o problematizaciji Australije, koji je nama jako daleka, i o kojoj stvaramo malo znanje. Nakon Documente projekt je kao instalacija predstavljen na izložbi Plus Ultra u Kunsthausu u Innsbrucku, a pozvani smo bili i na studijski boravak u Walker Art Center u Minneapolisu. Tamo sam s Ivom Martinovićem i skupinom filozofa i politologa iz Minneapolisa radila na novom djelu projekta, 'Distributive Justice / America', i na novoj igri na Internetu. Projekt se bavi pitanjem kako Amerikanci više probleme raspodjele dobara u Americi u odnosu na pogled ne-Amerikanaca, i uskoro će biti predstavljen na Internetu.

NI: Kako projekt funkcionira kao galerijska instalacija?

AK: Projekt ukupno ima 10 dijelova, od kojih svaki funkcionira i zasebno i dokoneki dijelovi pristupe temi distributivne pravde. Galerijski postavljeni osmišljeni je tako da u prostoru postoje točke među kojima se gledatelj kreće, a svaka točka nosi jedan dio projekta. Kada uđe u prostor instalacije, gledateljima prilazi asistent koji ih usmjerava i pomaže im snati se. Vito nam je važan i dizajn cijelog projekta, za koji smo htjeli da bude prilagođen kontekstu i jedinstven za upotrebu.

Ponekad izlažem više dijelove projekta, a ponekad samo dio. Uređujemo se ili samo na intervjue, ili na teoriju, na igre, na statistiku,

na podatke... Cijeli rad je tako osmišljen da uvijek može funkcionirati i kao cjelina i u odvojenim dijelovima. Rad na postoji bez gledatelja, potpuno je vezan za sudjelovanje publike, i za mene je najveća planja bilo kako gledatelj približi temu, omogućiti mu da shvati projekt u nekih 10-15 minuta koliko posjetitelj obično provedu u prostoru.

NI: Kako ste konceptualizirali problematiku distributivne pravde tako da je gledatelj može usvojiti u kratkom vremenu?

AK: Krenuli smo od toga da postaviti subjektivnu i objektivnu stranu socijalne pravde. Jedno je objektivna teorija, postavši smo socio-ekonomsku mapu, na kojoj pokazujuemo brutalnacionalni odnos, smrtnost dojenčadi, očekivani životni dob i pismenost, što su egzaktni i objektivni podaci, ali imamo i subjektivne pokazatelje distributivne pravde, na primjer, kroz intervjue koje radimo u svim zemljama u kojima radimo istraživanje. Postavljamo uvijek isto pitanje, koje se svode na to da od sugovornika doznamo kako je zbilja živjeti u Švedskoj, Danskoj, Hrvatskoj ili Austriji. Na primjer, postavljamo pitanja kao što su: mislite li da je društvo u kojem živite pravedno, zašto tako mislite, mislite li da ste svoja poticajala uspjeh u tom društvu ostvarili, ako da, je li vam to omogućilo društvo ili ste sami za to zaslužni, znate li neko društvo koje vam se čini pravednije, što biste voljeli da u vašoj zemlji ide u nekom drugom smjeru, kakva ste promjene uočili u posljednjih 20 godina, ike li situacija na bolje ili na gore i tome slično.

Uvijek pokušavamo razgovarati s istim profilom ljudi u raznim sredinama, umirovinskim, studentskim, filozofima, novinarima, umjetnicima ili kustosima, pravnicima itd. Za tim podacima usponedujemo.

Sociološki upitnik je također vrlo zanimljiv. Po završetku izložbe obično dobijemo dvije stotine ispunjenih upitnika, što je neki projekat. Te upitnike sociolozi obrađuju, a statistike vraćamo na Internet, što omogućava usporedbu, kako unutar te jedne skupine, tako i usporedbu među različitim skupinama. Distributivna pravda je teška tema i ljudima se ne da razgovarati u galeriji o tome jer su pravedni, žive li u pravednom društvu i kako vide pravdu...

Zato su osmišljene igre. Nisu to prave igre s akcijama, ništa slično tipičnim kompjutorskim igrama. Riječ je više o upitniku složenom u formi igre. Prva se igra zove 'Kreiranje društvo po vlastitoj želji' i u njoj igrači raspodjeljuju šest zajedničkih dobara. Zajedničkih dobara u društvu ima puno, ali mi smo odabrali onih 6 koji su nam se čini najzanimljiviji za objašnjenje problematike pravde, i to su novac, položaj u društvu, zadovoljstvo, sloboda, javne usluge i mogućnosti. Zadatak igrače je da ih raspodjeli u skladu s onim što misli da je pravedno, a općenito su, na primjer, svakome jednako, svakome prema potrebama, ili samo onome tko je zasluzio na slobodnom tržištu. Na kraju igre igrači dobije rezultat kojem je društvu najbliži - litararizam, egalitarizam, komu-

niizam, drzavi blagostanja itd. Druga igra pokazuje igraču koji je teoriji distributivne pravde najbliži. Svoim je gledateljima pročitati teoriju i opredijeliti se za nju, nego dodeljivati dobra u igri dajući od sebe. Pitanja koja postavljamo stavljaju igraču u položaj u kojem mora dati nešto od sebe kako bi stvorilo društvo po svojoj zemlji. Upravo se o tome radi - vidjeti koliko smo stvarno spremni dati drugome od sebe.

NI: Vito zanimljivim elementom 'Distributivna pravda' čini mi se nastojanje da projekt prenesu u trajnu platformu, u kojoj bi se zainteresirani pojedinci mogli nastaviti baviti problematikom i nakon završetka projekta.

AK: Jedan od glavnih ciljeva projekta je da proces ne bude gotov sa završetkom izložbe. Na primjer, bitni, koji u svakom broju obrađuje neku drugu temu, jedan je od tih dijelova koji bi mogao opstati i bez projekta. Zato nam je ove godine cilj provesti istraživanje u što više zemalja, kako bismo upoznali ljude zainteresirane za daljnju suradnju na projektu. Zato imamo forum i mailing listu, što nam omogućava da održavamo kontakte. Namjena nam je isto tako ostvariti kontakte s nevladinim organizacijama u inozemstvu, na toliko na Zapadu koliko nas zanima europak istok, Azija, Afrika, Argentina, 'problemotične' zemlje. S nama bi htjeli dalje razvijati Internet portal, na kojem bi prije svega studenti, asistenti, profesori, sociolozi, crnopolni problematiku socijalne pravde, pravednosti, tranzicije, i nudili alternativne modele koji bi možda funkcionirali u nekoj zemlji ili kulturi. To je, zapravo, neki širi plan i projekt se ponalo razvija u tom smjeru, te se nadam da će do ljeta 2003. netko imati sluha ne samo nastaviti projekt, nego i učiniti analizu. To bi se događalo potpuno izvan svijeta umjetnosti. Umjetnost je tu samo pomoćna kako bi pružila bazu, stvorila osnove, povezale ljude, ponudila okvir.

Naravno, za mene kao umjetniku izložba u galeriji jest proizvod, ali za ljude koji u projektu sudjeluju to nije razlog zbog kojeg sudjeluju. Tu vidim svoju ulogu i ulogu umjetnosti - ponuditi platformu, okvir za sve te ljude da se osjećaju dobro i da se mogu baviti onim čime se bave i inače, ali u jednom drugačijem sklopu, na neki način puno slobodnije. Niko od nas ne vjenjuje da možemo promijeniti ili napraviti nešto veliko, ali važna je sama ta platforma, posve neutralna, koja nije ni politička, ni aktivistička, koja nije nikako obojana, ali je za svakoga tu i svako na njoj može naći svoje mjesto ako želi sudjelovati.

Vaše shvaćanje 'Distributivna pravda' nije završeni projekt. Baz obira koliko smo se trudili da sve bude objektivno i točno, propustila mi i završavati kreirati nju do koje zadovoljen, no bez toga ne bi bilo moguće približiti se galerijskoj postavi i publici. Ali ne bi bio cijeli završeni projekt, nego zainteresirati publiku baz obira na njihovo predznanje, čuvati pitanja, prepoznati i povezati ljude zainteresirane za temu, pokrenuti raspravu.

Distributive Justice

An Interview with Andreja Kulunčić
Interviewed by Nataša Ilić

Originally collected in the catalogue for Andreja Kulunčić's exhibition in gallery PM Zagreb.



Andreja Kulunčić's work characterizes the shift of art activity from the expressing of limitless creativity towards the creation of new modes of sociability and communicational situations, interest for socially relevant themes, confrontation with a wide range of public audiences and collective cooperation in which the artistic work overlaps with the organizational activities and creative expression. The first project by Andreja Kulunčić, where these tactics were developed, was the project "Closed Reality - Embryo", realized between 1998 and 2000. This is a multidisciplinary project that explores, in an experimental way, the implications of genetic engineering. The project was realized as an interactive internet web page through several developmental phases and presented in a gallery-like fashion, along with a series of lectures, presentations, discussions and confrontations in various art, educational, feminist, and academic institutions. What is at the core of this particular project is the attempt to articulate important social issues in confrontation with differing public spheres (academic, activist, expert), re-examining the educational possibilities of art, the energy of team work and a hybrid organizational model which is equally grounded in the world of art as in the space of activism and civil organization. These characteristics also mark the more recent multidisciplinary project by Andreja Kulunčić - "Distributive Justice" - which looks at the question of justice in the distribution of common goods within a community. Again, this is a project that was realized as an interac-

live work on the Internet, with a series of lectures, discussions and presentations and various forms of gallery representation, but also as a project with a set time-frame between 2001-2003, where the ambition to develop it into a permanent open forum was clearly articulated.

NI: How did the project "Distributive Justice" develop?

AK: "Distributive Justice" is a multidisciplinary project, which means that people from various professions were involved, including those from the fields of science, art and technology. As far as the art side goes, as the project leader I came up with the framework that was used by the other members. The theoretical basis of the project was worked out in July 2000, when Gorjela Sabot, Tomislav Janović and I began to think about this new project, which would continue from two previous projects. I also had many discussions with Nevana Tudor, who was very helpful with the organizational segments and fundraising for the project.

The first of these previous projects was the project "Closed Reality - Embryo", which explored genetic engineering but which made use of the same methodology as the project "Distributive Justice". We used this same methodology for the project "Distributive Justice", and within the project itself we further developed the theme from my work "Nema: 1908 employees, 15 department stores" realized in 2000. In that work, I touched upon the problem of social justice, that is, injustice, which became the central theme of the new project.

This project exists from August 2001, when we launched the web page on the Internet. The project consists of three formally divided parts: the part available on the Internet (in virtual space); the installation in a gallery (in real space); and discussions. After we uploaded the web page onto the Internet, the gathering of results began and a database was set up, which is augmented by viewers in the various countries in which we are developing the research.

At the Youth Biennale in Torino in April 2002, we saw that the project functioned well within the space of the installation. At the very opening of the exhibit, we received 100 filled-out questionnaires, which was a truly unexpectedly successful feat. Following that showing, we exhibited at Documenta 11 in Kassel, and in the three-month duration of the exhibit more than 4000 people played the games, 1700 filled out the on-line questionnaires, and around 3000 people filled out the printed questionnaires, which are all quite fantastic numbers. After the Documenta show, Ivo Martinović and I had an exhibition in Sydney, Australia in a place called the Art Space Gallery which offers residency programs for artists, and where we were invited to carry out our research. In Australia, we conducted 7 interviews, which were very interesting because they touched on Australian issues, which to us is a very distant country and about which we know very little. Following Documenta, the project was present-

as an installation at the Plus Ultra exhibition in Kunststrum in Innsbruck, and we were also invited to a residency program at the Walker Art Center in Minneapolis. While there, together with Ivo Marinovic and a group of philosophers and political scientists from Minneapolis, I worked on a new segment of the project: "Distributive Justice / America" and on a new game for the Internet. This part of the project looks at the issue of how Americans see the problems of distribution of goods in USA in relation to the views of non-Americans, and this will soon be presented on the Internet.

NI: How does the project function as a gallery installation?

AK: The project has a total of 10 segments, of which every part functions on its own and has a somewhat different approach to the theme of distributive justice. The gallery installation is set up so that there are points in the space between which the viewers move through, and every point carries one segment of the project. When first entering the space of the installation, the viewers are met and greeted by an assistant who directs them and helps them find their bearings. What is also important to us is the overall design of the project, which we wanted to be adapted to the viewer and simple to use. Sometimes I exhibit all the segments of the project, and sometimes only a section. I focus either on the interviews, or on the theory, the games, the statistics, the data... The whole work is conceptualized so that it can always function both as a unit and in its separate parts. The work does not exist without the viewers, and it is completely linked to audience participation, and for me, the greatest question was how to bring the theme closer to the viewer, to allow the viewer to understand the project in the 10-15 minutes that viewers normally spend in the space.

NI: How did you conceptualize the issue of distributive justice so that viewers can absorb it within a short period of time?

AK: It started off from the notion that there is a subjective and objective side to social justice. On the one hand there is objective theory; here we set up a socio-economic map, on which we show the GINI (gross-national-income), infant mortality rate, expected life expectancy and literacy, which are all exact and objective facts, but we also have subjective indicators for distributive justice, for example, through the interviews conducted in all the countries in which we are carrying out the research. We always pose the same questions, which all come down to finding out from the interviewee what it is really like to live in Sweden, Denmark, Croatia or Australia. For example, we ask questions such as: do you think that the society you live in is just?, why do you think that?, do you think you have been able to realize your potential in that society?, if yes, did society help you in this regard or are you yourself responsible for this?, do you know of any society which seems more just than yours?, what

would you like to see go in another direction in your country?, what kind of changes have you noticed in the last 20 years?, is the situation heading towards something better or something worse, and similar. We always try to conduct interviews and talk to people of the same profile in various environments such as pensioners, students, philosophers, journalists, artists or curators, lawyers, etc. We then compare the data.

The social questionnaire is also very interesting. By the end of the exhibition, we usually receive some two hundred filled-out questionnaires, which is about the average. These questionnaires are then analyzed by sociologists, and the statistics are returned to the Internet, which then allows for a comparison both within one group and a comparison between various groups. Distributive justice is a fairly difficult theme and people are not inclined to discuss whether they are just, do they live in a just society, how they envision justice... In a gallery, it is for this reason that the games were conceived. They are not real games with action, nothing close to typical computer games. Rather, they are more about questionnaires set up in the form of a game. The first game is called "Create a society by your own standards" where the player distributes six common goods. There are many common goods in society, but we selected those 6 which we thought would be most interesting for explaining the theme of justice, and these were: money, social status, satisfaction, freedom, public services, and possibilities. The player's task is to distribute them in accordance with what they think is just, and the options are, i.e., equally to all, to those according to need, or only to those who earned it on the free market. At the end of the game, the player obtains a result indicating to which society they most closely belong - libertarianism, egalitarianism, communism, welfare state, etc. The second game shows the player to which theory of distributive justice they are closest. It is completely different to read the theory and commit yourself to it, than to distribute goods in a game, giving it your all. The questions that we pose place the player in a position in which they have to give something of themselves in order to create a just society as they see it. This is what is at the core of this game - to see how much we are really ready to give to another from ourselves.

NI: An interesting element of the "Distributive Justice" project is the striving towards making the project grow into a permanent platform, in which interested individuals could continue to be involved in these issues even after the project's conclusion.

AK: One of the main goals of the project is that the process itself does not conclude with the end of the project. For example, the newsletter, which addresses a different theme in every issue, is one of those parts which could survive on its own after the project's completion. For this reason, it is our goal to conduct as

much research in as many countries as possible within this year, in order for us to meet people interested in further cooperation on the project. This is why we have forums and a mailing list which allows us to maintain that type of contact.

It is also our intention to realize contacts with non-governmental organizations abroad, not so much in the West but more so in Eastern Europe, Asia, Africa, Argentina, the more "problematic" countries. We would like to continue to develop the Internet portal with them, where students, assistants, professors, theoreticians, would be able to, above all, interpret the issue of social justice, transformation, transition, and to offer alternative models which would perhaps function in some country or culture. This is a sort of wider plan and the project is developing in that direction, and I am hoping that by its completion in 2003, that there will be someone who will have the sense to not only continue the project but to invest resources in it. This would then take place completely outside the art realm, and art here only serves to offer a base, to create a platform, to connect people, to offer a framework. Of course, for me, as an artist, the exhibition in a gallery is a product, but for the people involved in the project this is not the reason they participate. Here I see my role and the role of art - to offer a platform, a framework for all those people to feel good within and for them to be able to continue to work on what they do, but within a different structure, and in some ways one that is a lot more free. Not one of us believes that we can change things or make something colossal out of this, but what is important is this platform, one that is completely neutral, which is neither political, nor activist, which is not coloured in any way, but which is available to all and everyone can find their place within it if they wish to participate.

What is important to remember here is that "Distributive Justice" is not a scientific or scholarly project. Regardless of how much we strive for everything to be objective and accurate, there are many omissions and scientific criteria are not completely met, but without them, it would not be possible to bring it closer to the gallery set-up and to the public. However, the overall aim was not to create a scientific/scholarly project, but rather to bring this issue closer to the audience regardless of their knowledge of the subject, to open up questions, to recognize and connect people interested in this theme, to set discussions in motion.

Novi tipovi javnog prostora

Razgovor s Platformom 9,81

Za Platformu 9,81 govore: Miranda Velić, Damir Blažević, Dinko Peračić i Marko Sančarić

Razgovara Marija Mrduljaš

Platforma 9,81 je platforma za medije i arhitekturu koja istražuje prostorne i urbane fenomene u kontekstu starih političkih, ekonomskih i kulturnih promjena u Hrvatskoj, promjena u arhitektonskoj praksi, novih interdisciplinarnih obrazovnih modela. Promoviraju aktivizam, javno djelovanje, nove urbane strategije, koristeći javne događaje i medijske medije.

Marija Mrduljaš: Platforma 9,81 oformljena je 1999. unutar Arhitektonskog fakulteta, ali na neki način onkraj ili paralelno s tom institucijom. Platformu je činila njezina uza organizacijska jezgra i operativci koji su se bavili određenim konkretnim zadacima u tom periodu, uglavnom organiziranjem predavanja. Isto tako je sa sobom povukla, na neki način, i čitavu scenu i uspostavila određenu vrstu paralelne edukacije. Interesira me kako je funkcionirao, iz vaše perspektive, taj odnos ljudi koji nešto pokreću i ljudi koji su tom inicijativom pokrenuti.

Platforma 9,81: Platforma je zapravo nastala iz potrebe da se o arhitektonskim temama razgovara na popularan i prihvatljiv način, da se arhitektura demistificira i oslobodi balasta takvih imena koji često vode stvaranju izmišljenih autoriteta i da se na neki način stvori plodno okruženje za nas same koji smo to pokrenuli, okruženje u kojem bi mi mogli djelovati u sljedećim godinama. Misli smo da ćemo stvaranjem grupe ljudi koja će raditi na popularizaciji arhitekture i stvaranjem publike koja će to konzumirati, za deset godina imati neko okruženje u kojem će naprednije ideje lakše moći proći među ljudima i upće u kulturu arhitekture i

prostora. To je bio nekakav stav. Ono što je možda zanimljivo u pristupu jest činjenica da smo od samog starta eksperimentirali s medijima, znači krenulo je sa nekakvim studentskim časopisom kojeg smo mi formatno naslijedili, za kojeg smo odmah na prvom sastanku odlučili da je to apsolutno neadekvatna forma za komunikaciju u arhitekturi, te smo ga probali pretvoriti u nekakav drugi medij s kojim bi lakše došli do suradnika i publike. Na početku smo napravili časopis koji to i nije bio, tekao smo materijal s pojedinačnim pričama koji su izlazili sasvim odvojeno i objavljivali su se odmah kad bi se skupili. Onda smo odlučili da to zapravo ne funkcionira medijki, da to ne okuplja veliku količinu ljudi u startu i da je to medij koji nije dovoljno komunikativan. Tražili smo dalje, imali smo nekoliko koraka konceptualne promjene, odnosno eksperimentiranja na mediju, koje nam se zapravo iz sezone u sezonu ponavljalo, uvijek u sasvim novom licu. Najpopularnija su bila predavanja koja su imale jako najmanji oblik, vrlo jednostavan za organizaciju. Puno ljudi se uvijek može priključiti, pomoći, osjetiti se korisnim, a može se stvoriti i velika publika. U jednom smo momentu, nakon tih predavanja koja su bila hit i koja su na neki način

generacije otiču jednu scenu ljudi koji rade na Platformi, ali koji su publika i Platforma i cijelo urbano druženje, zapravo shvatili da je to dobar medij, ali smo željeli više od toga. Naime, nije se tu radilo o stvaranju scene. Više bi se to moglo nazvati aktivnom publikom. Scena podrazumijeva druge proizvođače koji rade druge stvari ili iste na drugi način. To znači konkurenciju i kooperaciju u isto vrijeme. Toga nema ni sad.

MM: Na Arhitektonskom fakultetu u Zagrebu arhitektura se zapravo prakticira kao čista disciplina i u tom kontekstu ima vrlo čistu publiku. Znači arhitektura isključivo za arhitekte, na tradicionalni i najarhitektoničniji mogući način. Čini mi se da je platforma pokušala, čak je i napravila iskorak iz te čiste discipline, kroz samu činjenicu da je forma, odnosno medij tih predavanja bio drugačiji, a isto tako mislim da je pročitavao neke teme koje su bile malo više rubne, malo više interdisciplinarne i da su kroz to možda privukle neku publiku koja nije isključivo arhitektonska, nego jednostavno zainteresirana na problem prostora, ali isto tako, i za pitanje aktivizma u prostoru.

Platforma 9.81: S vremenom nam je postala jasna specifičnost nastanka 9.81. Uočavano je da se ljudi u bilo kojim obrazovnim zajednicama, kao što je jedan fakultet ili jedna akademska godina koja broji oko 450 studenata, uvijek na neki način grupiraju. Ono što je karakteristično za fakultete i profesije koje se smatraju umjetničkim disciplinama, odnosno imaju naglaseno autorstvo, kao što su arhitekti ili umjetnici, jest da se ljudi najčešće grupiraju zbog nekih estetskih preferencija koje dijele i onda npr. studenti arhitekture, ljudi koji su zajedno na vježbama i rade zajedno na natjecanjima, grade zajedničke dizajnerske preferencije, formiraju grupe i pošalje ti ljudi osnaju urede i rade arhitekturu. Za nas je bilo interesantno da se mi nismo grupirali na tom principu, nego je naš medij, naše polazište da napravimo platformu bio zapravo ideološki odnosno politički, dijeli smo vrijednosni stav i na početku nas čak nisu povezivali ni zajednički izdaci u klubove. Mi smo u određenom trenutku prepoznali u arhitekturni problem, prije svega na fakultetu. Taj problem smo detektirali u niskoj razini komunikacije, onoj na relaciji student-student, student-profesor, arhitektura-jenost, komunikacije na svim razinama. Nekako smo osjetili da ne postoji komunikacija i da se ne otvaraju teme jer svaka obična komunikacija zapravo ističe prave probleme.

MM: A što je prava alternativa svemu tome i što je promjena u odnosu na tradicionalan način učenja u arhitekturi? Ili prema ljudima koji se na tradicionalan način obrazuju, odlaze na vježbe, eventualno su dodatno zainteresirani pa čitaju knjige ili odlaze na izložbe. Što je alternativa mentorskom autoritetu koji ne može birati nego ti je dodijeljen. Onima koji ti u najboljem slučaju, ukoliko te ne uspije brigrati na osnovu onoga što nosiš u sebi, ponudi protežu koja ti pomaže tijekom studija, ali te zapravo ne

može naučiti hodati.

Platforma 9.81: Mi smo pokušali ući jedni od drugih, pokušali dovoditi ljude od kojih bi ušli i ostali, one koji nisu na fakultetu, one koje bi mi željeli čuti, ili ekstra dovođenje samog sebe i grupe ljudi oko sebe da se neki problemi rasprave, da se znanje dijeli, da zapravo sami bismo informacije. I zato je bitna međa ljudi koju stvarali i predavača koja sam pothvaća. Jer, kada organiziraš trideset predavanja po svojoj izboru, to je kao da si bio na fakultetu na kojem si imao trideset profesora, profesorski tim ljudi koje si ti izabrao. Znači, ti si njima radiš i svo prskao ali kroz ta predavanja. Ta predavanja su medij kroz koje si ti njih privukao da oni svoje imaju obzora, složila i da ih formiraju tako da to nije neobavezan razgovor, nego ipak nova edukacija. To je bitno, i upravo je to dišanje koje smo mi na neki način institucionalizirali ono što je na neki način alternativno, mimo ovog službenog sistema.

Platforma 9.81: Mi smo s tim predavanjima zapravo pokušali stvoriti neki meta-edukacijski sustav, paralelnu razinu edukacije, za studente, jer su studenti zapravo dobar dio naše publike, ali interesantno je da smo mi i danas, ta jezgra grupe koja je krenula, još uvijek u istom sastavu... Povremeno se krug ljudi koji manje-više intenzivno s nama surađuje povećava u odnosu na intenzitet projekata.

Platforma 9.81: Misim da razlog nekakom broju ljudi i dolasku novih koji se opet izgube po putu nije vezan uz njihove osobine koliko uz cijeli sustav arhitektonske produkcije odnosno uz ono što se smatra da bi arhitekt trebao raditi. Pitanje je političko u većoj mjeri nego što izgleda.

Platforma 9.81: Točno, ali sa željom da se radi autorski projekti i prije svega dizajn, zapravo želja za samopromocijom je učinila da se ljudi kratko zadržavaju na Platformi. Misli da gube vrijeme. S druge strane, mi se tek počinjemo baviti dizajnom i nemamo zajedničke estetske preferencije.

Platforma 9.81: Ma sigurno imamo...

Platforma 9.81: Da, ali kad bolje pogledaš, one sigurno nisu pri in putu ili nekakav predviđeni stav. Kada nađimo projekte, jedan je potpuno različit od drugog, teško je naći vezu. Čakste polazimo od nekih sasvim drugih polazišta. Mi do sada nismo uspjeli razbiti prepoznatljiv i referentan dizajnerski jezik - ne u onom smislu kako ga danas defini arhitektonska praksa. Zvuči mi ubjedljivo ta mogućnost da bi se naš jezik mogao razviti iz političkog stava. Pogotovo danas kad jezik u tradicionalnom smislu nije moguć.

Platforma 9.81: Razlika je u tom dišanju, učenju, profiniranju iz komunikacije, što nije uočavano za arhitekte. Oni međusobno ne dijele saznanja, informacije. U Hrvatskoj nema kongresa, radionica ima minimalno, na fakultetu se ljudi ne uči da međusobno rade timski, takve situacije ne postoje.

MM: Na neki način je arhitektonska scena estradno modernizirana, ako govorimo o događajima tipa Dani Orisa ili nešto slično, gdje govorimo o nečemu što je jednim

dijelom stari sistemi, a s druge strane o nečemu što je vrlo ne-intelektualno. Čini mi se da se kod Platforme 9.81 dešava jedna bitno drugačija situacija, s obzirom da je Platforma uvijek otvorena za suradnju, onoliko koliko daje istovremeno toljike i prima. I da je taj nekakav rotirajući proces bitno drugačiji. Dakle, vi se ovdje ne postavljate kao autoriteti, vi ste platforma, vi otvarate mogućnosti, ono što dalje slijedi samo je posljedica te otvorenosti.

Platforma 9.81: Za mene se tu postavlja pitanje koji tip arhitekture kao vrstu kulture mi promoviramo, jer ovo što čini Ota jest zapravo tip reprezentativne, etne kulture, kulture koja se stvara na singularnim identitetima; dok ovo što mi radimo na neki je način uvijek bilo više vezano uz kolektivnu proizvodnju, popularnu kulturu i aktivizam. Naša otvorenost je sasvim sigurno bila vezana uz drugačiji pristup. I taj pristup komunikacije kao samoprodukcije, kao metoda proizvodila je taj ambijent i način rada za koji se mi većamo. I danas kada nas pozivaju na suradnju ili kada pokušavaju komunicirati kroz naše projekte, očekuju takav tip proizvoda, i takav tip komunikacije. Koliko god se u zadnje vrijeme pokušavamo prilagoditi i raditi neke vrlo konkretne stvari, istovremeno pokušavamo zadatit i ove profile unutar kojih svakako možda nađi svoje mjesto i može sudjelovati.

Platforma 9.81: Upravo iz sudjelovanja velikog broja ljudi proizlazi toja korist. Ti iz toga puno učiš. Tamo svaki pojedinac zapravo puno nauči, posebno kada dođe do spoznaje da ljudi kreativno doprinose, a kad se upuste u komunikaciju onda je to korisno.

Platforma 9.81: Može se reći da smo mi prepoznali kroničan nedostatak socijalne inteligencije kod nas arhitekata i da smo na neku foru kroz kulturu dilago tu socijalnu inteligenciju pokušavali razviti. Neko za to ima talent, no ipak se nitko sa socijalnom inteligencijom ne rodi, ona se razija kao i sve drugo. S tim je vezano da je naš posao i ono što mi radimo jedan dugotrajan, konstantan napor, jer kultura podrazumijeva trajanje. Kultura prostora nije proizvod, već kontinuiran proces koji se stalno mijenja, posebno je konstantno na njemu raditi da bi dostigao određenu razinu. Nikada nismo gajili kuće da mi sami možemo tu nešto promijeniti, bilo nam je važno dovesti i uključiti što više ljudi. Iako tako, sebe nikada nismo doživljavali kao nekog tvorca, kao neki autoritet, kao nekoga tko proizvodi; gajili smo te širiše kuće da je publika proizvođač. I dalje mislimo da javnost mora postati proizvođač.

Platforma 9.81: S tim ciljem smo i počeli organizirati stvari kao toliko događaja, jedno predavanje ili diskusija na kojima je četrsto arhitekata koji gledaju što im je interesantno, slušaju što im je interesantno i nakon toga razgovaraju i neformalno se drže bolje je svakako od autističnog skupa ljudi koji razgovaraju o GUP-u i zapravo nitko nije zainteresiran da bilo što kaže ili da se bilo kakva promjena pokrene. Međutim, ja vidim da je ipak od tih četiristo ljudi - a to je nekakva gornja dila ljudi koji su bili na nekim

našim predavanjima, četrsto, petsto ljudi - 90% njih bilo arhitekata, što je interesantno kad je riječ o tome jesmo li uspjeli popularizirati arhitekturu ili jesmo li uspjeli motivirati druge ljude.

Platforma 9.81: Ima još jedna druga zanimljiva stvar: Platforma je moguća u ovoj tranzicijskoj poziciji kao što je mi imamo. U nekom usklađenom sistemu koji funkcioniše, u kojemu je ta komunikacija dobro postavljena, u kojem je edukacija dobra, nema potrebe za platformom. U tom slučaju više se formiraju istraživački timovi ili arhitektske grupe, koje rade otvorene diverzije protiv ukupnog sistema.

MM: Iako ste vi sve to istovremeno.

Platforma 9.81: Upravo to pokušavam pojasniti. Grupa nastaje kao izraz otpora prema sustavu i pokušaj ostvarenja uskih interesa čitavog grupe. I mi smo stvorili sistem unutar sistema. Ali ono što smo prepoznali kao potencijal mogućnosti je suradnje s velikim sistemom na novim principima. Nakon što dobro iskoristiti početnu energiju konfrontacije, treba se prestatu aporistavljati i u vlastitu suradnju među uključiti i one s kojima si u neskladu. Prostor koji dijelimo je preuzak da se u njemu međusobno ne bi dozirivali. Neformalne metode i svojevrsno rešeniranje autoriteta i referenci pomažu nam biti mnogo operativniji nego što su to velike institucije. Mi smo jako brzo shvatili da je to nekakva suradnja sa svima i proizvodnja paralelnog sustava koji suraduje sa sustavom, potrebna na fakultetu.

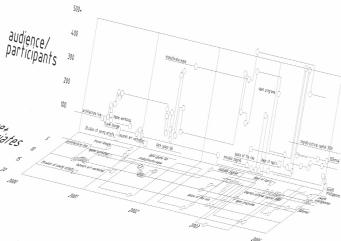
Platforma 9.81: Mislim da se tu načelno ne radi o dostizanju nekih drugih standarda, po tome što smo mi naprosto tu gdje jesmo i da treba razmišljati u parametrima i okvirima unutar kojih se nalazimo, tako da ne mislim da se nužno radi o sustizanju nekoga drugoga, nego jednostavno o pokušaju da se stvari koje ovdje sada ne funkcioniraju unaprijede ili da se pokuša pronaći nekakav drugi model za komunikaciju. Mi radimo upravo ono što nedostaje.

Platforma 9.81: Da, ali sigurno je da u jednom trenutku kada društvo postigne razinu uređenosti kakvu trenutno imaju razvijene zemlje, kada se svi ta komunikacija institucionalizira u jednom trenutku, neće više postojati mogućnost za razvoj ovakve inicijative.

Platforma 9.81: Nisam siguran. Kada smo podnijeli rad i kada smo razmišljali što bi mogli ponuditi, pokrenuti, što radimo i na koji način, kada smo se susreli s nekim pitanjima kvalitete, što će ljudima biti interesantno, onda smo odmah zaključili da je tranzicijska situacija vezana uz siromaštvo kulture prostora. Što god stavili na stid arhitektonске scene može proći, jer je taj stid prezan. Sigurno je da s razvojem i poboljšanjem situacije i standarda općenito, pa tako i u arhitekturi, mainstream postaje nešto čime su se iznova bavili marginalci (ili oni blizu ili subkulturalni). Shvaćam da ono o čemu govorim ima veze s povećanjem standarda koji sužuje i kodifikira prostor komunikacije. Tako da neki napredniji scena isto tako ima potrebu za ovakvim tipovima aktivnosti i programima, tako da je na neku foru ovo što mi radimo lokalno i zbog tema i zbog situacije

audience/
participants

core
associates



u kojoj se nekeliko, ali je zapravo vrlo interesantno u smislu da tretiramo problema i razmišljamo o nekim općim principima razvoja koje donosi upravo ono što radimo normalno stanje. Svi pričaju o normalno stanje, ali ono što normalizira zapravo normu i proizvod standarda, ujednačava i proizvode nove kodove.

Platforma 9.81: Misim da je bilo važno, što je za nas bila sreća u naredi, to što je ležalo u kojoj smo se nalazili bila tako velika i jaka, da je ona proizvela ovu kreativnost. Nema je bila vrlo stimulativna. Recimo, u zemljama gdje postoji ovaj tip problema o kojem si govoriš, kao što je Austrija ili Nizozemska - a svi smo putovali po svijetu - videli smo da te naše kolege studenti baš zbog situacije koja nije vidio loše, imaju puno manje motive da proizvode oveke stvari, da se bave ovakvim stvarima. Kriza i stanje konflikta je i stanje povlačenja kreativnosti.

Platforma 9.81: To se videlo npr. na Otokrivotatoru i i Sasa i na Visu.

Platforma 9.81: Kad si video studente koji su došli iz Španjelike i studente koji su došli iz Rumunjke, jako se dobro vidjelo koliko grize i bio je koliko zainteresiran za rad i za suradnju.

Platforma 9.81: Maločas si dotaknuo jedno zanimljivo pitanje. Recao si da se na fakultetu praktično arhitektura kao čista disciplina, misim da nema potrebe posebno opisati zahvalnost same koja sigurno kreće inicijativu. Društvo se toliko promijenilo da ona mora percipirati druge discipline, da mora primati i davati. Mi smo to shvatili i u jednom trenutku smo pokušali primiti neke druge tipove znanja i dati ih. Misim da je ostvaren napredak što se tiče primanja drugih tipova znanja, jer se nekako kroz naš rad profilirala mreža ljudi i suradnika koji nam mogu dati različita znanja, koja nisu čisto arhitektonska niti su se razvila kroz arhitektonski način razmišljanja. Ali misim da nismo uspjeli dovoljno otvoriti arhitekturu prema drugim profesijama. Ono što se kod nas smatra interdisciplinarnom suradnjom vrlo je površno nadovezivanja i nalivne su interpretacije. Razina kompleksnosti se može podići iskupuvovođenjem znanja. Tada se događaju suradnje koje su bazirane na konceptualnom protimanju i suprotstavljanju. Onda novi arhitektonski proizvod dolazi jest radikalno drugačiji. To je nešto čime se tek počinjemo baviti.

MM: Podsjedam na Grozdenje u klanici gdje je Platforma opet surađivala i gdje se skupilo oko dvije tisuće ljudi.

Platforma 9.81: To je poseban slučaj jer na tu predavanja dolazi vrlo heterogeni uzorak ljudi. Ako ti kažu da je 50% arhitekata, onda je barem 50% ljudi dolazilo radi tog cijelog ambijenta, radi muzike i svega skupa u Tvornici. To je alat. To je dio populacije, i kad kažem Grozdenje u klanici, to onda znači totalni događaj: obar party, Džs Vls, jedino pivo... Zadašnju strategiju promocije određenih ideja, koncepta koje je Platforma sročila. Kao što je bio i to skraćivanje. A i sama, akoja započinjanje prostora koji se neće ne koristi li se koliko za neke druge svrhe je na neki način bila eksterižna arhitektonska akcija. Tako da

slobodno možemo reći da je u tom smislu proširenje scene i proširenje arhitektonskog aktivnosti bilo izrazito.

Platforma 9.81: Ja bih tu pojasnio jednu vrlo banalnu stvar koju smo mi jednostavno počeli koristiti od samog početka, a to je ambijent, prostor koji nešto znači (jednako koji nitko ne znači). Jer kada student skupa predavanje ex katedra u nekoj predavaoni ili u Klubu arhitekata, u prostoru koji je najbliži memoriji i neposredno osjećajima, ljudima i načinom kako se ti ljudi ponašaju, jednostavno ustaljenom prostornom priokom, onda je sigurno da publika može manje primiti, ali i manje dati nego u prostoru koji manje znači, prostoru koji je oslobodjen ograničenja. Tako da su od prostora koji nema jasan identitet, od ambijenta koji je neformalan, stvorili plemeniti edukacijski botop koji je zapravo novi tip javnog prostora.

Platforma 9.81: ... Različiti prostor je jako važan, još uvijek je prikladan fizički prostor nešto što potiče najintenzivniju vrstu komunikacije.

Platforma 9.81: Različiti prostor i jest upravo to, jer ima potencijal doživljaja i iskustva određenog ambijenta. U prvom redu njegovo određivanje, to znači njegov odabir, njegova artikulacija kroz zvuk, sliku i akciju, upravo je ulativna arhitektonska akcija.

Platforma 9.81: Meni se čini da je bilo upravo neposredovano iskustvo, ono koje nije medijirano, nije preneseno drugim medijem. Znači, to nije iskustvo, to nije video, to nije slika niti virtualni prostor; to je neposredno iskustvo, za njega je jako važna muzika, i kako se tipovo u prostoru osjeća, kao i to da ti slušaš predavača uživo i da ti s njim postaje model razgovora, da je ulaz besplatan jer svako medijirano iskustvo mora biti besplatno - novac je isto posredovanje.

Platforma 9.81: To ovako i o načinu govora, naprosto da li se nekomе obraćaš sa ti ili sa vi. Sve su to načini kako povećati interakciju. A i prije svega je vezano za izbor tema. Jer kroz sve te dvije, tri sezone bilo je istoeno važno da ta tema koja je postavljena predavaču mora biti jana, konkretna da se dovoljno ljudi može uvući u razgovor, dakle ne retrospektiva, nego jedan rad, da bude što jašnije i da se može problematizirati.

MM: Uz tu sinergiju unutar same scene, ja bih se ponovno vratio na činjenicu da postoji određeni paralelizam s drugim inicijativama koje su se počele pojavljivati nešto ranije ili otprilike u isto vrijeme u Zagrebu. Dakle, uz Platformu otprilike tu negdje i Mama kreće intenzivnije, kreću i druge skupine koje se isto tako bave prostorom kroz neke druge drugačije modalitete, npr. Urbani festival, s kojima ste isto tako surađivali, kao i još neke druge inicijative. Čakto je da je nešto i u vremenu i u prostoru takvo da potiče na tu jednu specifičnu vrstu organiziranja. Ne znam kako se to vama čini.

Platforma 9.81: To je sigurno utjecaj društva, odnosno, najraznajanubog iskustva tranzicije u kojem je bilo hrabrosti u 90-ima, putni utjecaji

na društvo ili postati vrlo neprijetno – posebno za izvaninstitucionalne inicijative. Vjerojatno je došlo i do toga da je puno ljudi koji imaju što za reći, koji misle da se moraju izraziti i djelovati na to društvo, probalo tražiti neke druge putove kojima mogu djelovati. To je vrlo jednostavno bilo nadoknađivanje onoga što ne postoji.

MM: Ali, očito je da se čitav niz tih građanskih, civilnih, neinstitucionaliziranih inicijativa pojavljuje, i da će biti sve više i više utjecaj kako na kulturni, tako vjerojatno i na politički život. Šteta je jedino pitanje u kojem je to razmjerno i imate li kakvu širu perspektivu o tome? Znam da je sve to teško predividjeti, ali se vjerojatno iz vašeg iskustva daju čitav niz pomisli unutar valnog niza i odnosa prema centrima moći.

Platforma 9,81: Mene se čini da je to s jedne strane apsolutno globalni fenomen, u ovom smislu u kojem govorimo o ukupnoj demigaciji gdje mehanizmi nacionalne države slabe. Osim što multinacionalni tržišni akteri preuzimaju mehanizme odlučivanja o stvarima i građanske inicijative postaju umrežene i razvijaju neke do i još veći način ostanka i utjecaja na okolinu. Kod nas je situacija bila puno sretnija za nas, jer smo imali još dostojan razlog da se samorganiziramo. I zbog toga je scena koja je nastala, a koja smo mi, ja i postala je, a u druge strane, zbog tog drugog načina organizacije i neformalnog načina komunikacije u našnu radu, vrlo brzo se uspjela prepoznati i povezati. I mi smo dio tog networka, a svi već projekti koje smo radi bili su suvremeni projekti.

Platforma 9,81: I to pozitivno okruženje koje je nastalo kritičkom masom kolektivnih aktera i projekata jest kao neko sretno čudo. EASA, MAMA, UPRK na Otkrivačstvu i WWW, GDU, BLOK na realnim novim projektima, druge grupe i pojedinci zapravo su background u kojem smo govorili, iz kojeg je dobio i njih moguć reagirati. Imali kvalitetno okruženje u kojem i je jednostavno raditi. Uključeni s tim ljudima koji slično rade ili imaju zajedničku viziju kulture, možemo mnogo naučiti i realizirati projekte koje sam nikad ne bi mogao napraviti. Ukoliko, prevlađanje znanja je vrlo bitno da se doista dogodi jer osim što smo svi nastali iz potrebe protivljenja autoriteta područja iz kojih dolazimo, svi djelujemo na rubovima bazičnih disciplina koje su samo dio naših identiteta. Ukupno slika onoga čime se bavimo nastaje u međudjelovanju s drugima.

Platforma 9,81: Čudno je upravo to što je društvena situacija otvorila mogućnosti da se realiziraju veliki projekti. Govorim o organizacijskoj i materijalnoj situaciji. Poslati Seizma mlađim smo realisti u usporedbi s nekim sejtajmskim intelektualcima gotovo nikakve novce. Apsolutno je bilo nemoguće nekom tko dolazi sa zapada objasniti uvjete u kojima smo radili. Sjećam se kada smo radili prezentaciju projekta za studente na TU Graz. Nijma apsolutno ništa nije bilo jasno, upravo zato što nisu mogli uklopiti da je nešto tako moguće, da država tome ne da novce, ali da se to dogodi, jer to toliko košta ili da vojska privozi cijeli postar besplatno. A tek im ništa nije bilo jasno

kada su nas pitali koliko smo završili, koliki je bio naš honorar, pa kada smo neki ništa, odnosno da nismo završavali honorar jer smo imali osjećaj da to radimo za sebe. Znači, to je nešto apsolutno nesvatljivo ljudima koji dolaze iz drugih sistema. Nekvratu u kojem smo se nalazili i sada smo, čini se, pred ljekovima, entuzijazmom, znanjem i neka driskost ljudi na sceni, sve je to učinilo stvar mogućim. Upravo stoga što smo u tom kazalu došli prostor potpune kontrole nad onim što radimo. Sloboda je ono što stvarno englezi i onda doista možda nade besplatno. Samo onda. Zbog toga je bio moguć Veš ili Nevelji Zagreb. Pa i Platforma na fakultetu je zbog toga bila moguća, jer mi smo doista nakon nekog vremena dobili dovoljnu podršku na fakultetu. Jer niko nije mogao tvrditi da ja pametan, jer je znao da se sve skupi ruke i napada, morao je pružiti kantu nekome što ima neku inicijativu. I mi nam nitko mogao definirati je li to što mi radimo kiivo ili pravo. To nam je omogućilo da pokrenemo para-ekulaciju. Drugo je pitanje koja je budućnost svega toga i kako bi se sve to moglo razvijati. Tvrdim da smo mi još uvijek izvanredno marginalna scena. Mi u Zagrebu imamo neku vidljivost i to je OK, međutim kada odeš u bilo koji drugi grad u Hrvatsku, nismo Split kao drugi najveći grad, to ne postoji. Mi smo i u Zagrebu marginalizirani na samo zato što se ne prepoznaje naš rad pa ne dobivamo mogućnosti u smislu financija i nadnog prostora, nego zato što se doista ne misli da je to nešto važno. To što mi radimo se ne povezuje sa bilo kakvim nazivom. Malim da smo mi marginalni i unutar arhitekturne scene, jer ova stvar koja radimo ne smatraju za važnima, ni se smatra da one proizvode neko određeni tip novog znanja potrošnog arhitekture. Mi smo nepoznata vječnost, nekakav privjesak koji je simpatičan, interesantan, no to apsolutno nije važno za nekoga tko se bavi projektiranjem kuka.

Platforma 9,81: S druge strane, u tom smjeru sigurno neko mora djelovati. Taj prostor koji država ostavlja gubeći kontrolu ili je namjerno ispuštajući, neko će popuniti, neko će regulirati određene procese, pa tako procese u prostoru i arhitekturu na hrvatskoj sceni. Šteta je pitanje tko će to biti, nešto tko je zainteresiran za javni interes i za javni prostor i nešto tko nije, nešto tko je zainteresiran za vlastitu dobit.

Platforma 9,81: Mi budućnost za takve inicijative kao što je naša, bez obzira da li se bavi arhitekturom ili umjetnošću ili ljudskim pravima, ne vidimo u tome da neko od takvih institucija postane moćna pa da odlučuje o zakonima, nego prije svega želimo da se naša budućnost nalazi u tome da se javnost osposobi samima i ostvari materijalni prostor za utjecaj na probleme. Znači, mi smo na neki način agenti, zastupnici javnosti, a ne neko tko želi postati institucija.

MM: To je istina, ali s druge strane, tu se prepoznaje određena protujednost u smislu što ste vi ipak bili formirani unutar Arhitekturnog fakulteta, bar uslijed činjenice što ste tada svi bili studenti, da ste operirali unutar ili pored, kao što sam već napomenuo, Arhitekturnog fakulteta, a danas se dešava

nešto sasvim drugo. Na neki način ste baštinili to što ste tamo napravili i postali neka vrsta branda – dešava se transformacija, leta čvrsta jugna Platforma 981 ostaja, radi više-manje isti ili sličan posao, a drugih ljudi, ne znam koliko, ili ima ili nema, što to u stvari znači? To mi se čini kao jedno od ključnih pitanja.

Platforma 9,81: Misli se da se ipak organizacijski zadržavamo?

MM: Ne ružno institucionalizacija, koliko činjenica da institucionalizacija, da ljudi rade isti posao kroz nešto što je bilo na početku drugačije zamišljeno. Platforma bi trebala biti nešto vrlo prototipno, fluidno, stalno se formiraju nove generacije aktivista. Gdje su onda aktivisti?

Platforma 9,81: Da sam to upio, znao bih se osvoj Krist. Onda bi pokoljenja nastavila ići dalje. Ovakom, mi smo se jako trudili prihvatiti nove ljude koji će nastaviti tu istu ideju, i mi bismo to drugačije volje bili spremni prepuštiti.

MM: Ne govorim o tome da je to samo vaša stvar, već govorim o tome da je to istovremeno problem scene.

Platforma 9,81: Interesantno je i potpuno ispravno da si upotrijebio riječ brand, jer mi doista stvaramo korporativni imago. Sjećam i pomalo nesretno. Ono svjesto je znao što što moramo održavati stalno vidljivost u javnosti, ne bi li izvijeli već utjecaj i privukli ljude na suradnju. Nevidjenu nam se događaju negativne posljedice jakog identiteta. Na primjer ljudi ili grupe koji bi htjeli raditi sa nama, a naposljetku dolaze iz arhitekture, nadođu to čine jer misle da naš identitet upogiba njihov. Na stranu to što je privuklo i identiteta neproduktivni i što smo mi uspjeli upravo zato jer smo bili neopredijeni vlastitim statusom i pozicijom na sceni, ipak shvaćamo to kao nepopravljiv problem. Svi mi danas proizvodimo identitet. Umjetnost se isključivo tim bavi. Arhitekti još uvijek na shvaćaju da sve manje proizvode novo već konzumiraju nakupine starih i proizvode identiteta. Mi trošimo mnogo vremena na umijanje naglovlav identiteta koji bi bio dovoljno vidljiv i jasan. Odgovor je možda u mnogo različitih projekata, kroz stalnu promjenu suradnika, teme i metode.

Platforma 9,81: Koncept koji se pojavio od početka rada, onoga što se zove Platforma, zapravo je ideja da 9,81 bude platforma, infrastruktura za neke različite veštine, organizacije ili aktivističke inicijative ili pak jednostavno radove kojima će pružiti svoj svu materijalnu podršku, znanje i sve svoje kontakte koje ima u bazi postataka. To je jedan idealni model koji je u nekim slučajevima funkcionirao, u mnogima ne. To je interesantno za jednu grupu i njenog funkcioniranja. Znači, taj model je funkcionirao, međutim vremenom su se jedniti te isti ljudi stalno pokazivali kao kreativni generatori ili ljudi koji preuzimaju organizacijsku odgovornost. I to je u biti jedna transformacija početne priče, koja možda pokazuje da je model bio utopija ili možda nije bila prava metoda da se postigne cilj.

Platforma 9,81: To je kao kad kreneš, a ne znaš gdje ćeš završiti. Imati neku ideju, nešto što te zanima i što bi ti bilo posao, a zapravo ne znaš kuda ići. Nadaj se da će ti ljudi koji su se na prvog godišnjicu priključili i zapravo su cijelo vrijeme tu, taj način širenja ideja uvijek kao nešto što im je važno, jer cijelo vrijeme imaju paralelnu edukaciju, koju smo svi skupio prikazati i pokazao se da je zapravo još uvijek ta edukacija najvažnija.

Platforma 9,81: Može se reći da smo tu nekakvu među-ljudi koji će sudjelovati radije volonteri ili iz nekakvog minimalnog naknade, našli u neakademskoj sceni. To je vrlo zanimljivo. Vjerojatno zbog toga što drugim akademskim ili već kakvim grupama treba podrška baš po pitanju pronalaska prostora ili intervencija. A to mi se čini kao još uvijek simultane situacija. Čak ako ne dođeš podršku od svojih, suradnje sa drugima možda će dati nešto drugo što će unaprijediti tvoje mišljenje, okolnosti u kojima radiš, tvoja staza ... Uvijek nešto što ne očekuješ.

Platforma 9,81: U arhitektonskoj sceni je zapravo začudujuć taj nivo nekoherentnosti i nezainteresiranosti za neke zajedničke i opće interese, a tome da se ljudi ne mogu dogovoriti postoji recimo gorući problem izgradnje na poljarskoj obali. O tome pišu svi novine. Arhitekt međutim vjerojatno nikada o tome ne razgovoraju. Oni ne žele formirati neki zajednički stav, oni to ne očekuju, ne misle da bi iz tog nekog razgovora, od čije bi više osoba, uvijek dobiti nekakvu korist za svoje praktično projektiranje, u takvim situacijama.

Platforma 9,81: Tvrdim da je to je pitanje identiteta, na čemu neki arhitekt bazi svoju socijalni i simbolički identitet. To je sada iščisljeno, a mi na neku foru to još uvijek ne vidimo. Priča oko arhitekata (dakle priča koja krene već od fakulteta pa ih prati do kraja života i naše predočbne o vlastitoj produkciji, apsolutno je neprimjerena stvarnost i to samo vrhovnom kontekstu nego upravo suprotno realnosti). Arhitektonski objekt je kuća ili nečiji i to je ono što možemo da radimo dobro. Društveni utjecaj na arhitekturu transformira su profleksi bez nje. Drugi aspekt, poput medija, politike ili javnosti, danas utječu na fiziku okoliš više nego čemo to kad bih u poziciji. Arhitekt se mora promijeniti i naučiti nove znanje ukoliko bih utjecaj na prošle promjene.

MM: Sasvim je izvjesno da je nesigurnost nešto što je poticaj zbog toga što te tjera da neprestano preispituješ stavove, da istražuješ što i kako dalje, ali definitivno je evidentan taj paradoks kojeg smo već nekako u razgovoru i namačali, a to je taj paradoks između organiziranosti i otvorenosti. Čini se

da tu nastaje neki problem koji gotovo da se ukazuje nerješivim unutar okolnosti ovakvih kakve jesu. To je nešto na što je nertam odgovor, nego opiti nešto otvoreno pitanje, pitanje s kojim se vi susrećete svakodnevno.

Platforma 9,81: Kroz neke razgovore, razloge smo pronašli u tome što jačina organizacije mora biti do neke mjere zadržana da bi stvari uopće šle naprijed. Ali sve što ona proizvodi mora biti poticajno da se u to uključi javnost. To je zapravo odgovor što je danas Platforma. Organizacija, to je tim koji funkcionira s par ljudi koji su stalno i par ljudi koji se pridružuju na projektima, ali su akcije interaktivno okrenute javnosti, to je sada takav jedan model, i to je način na koji funkcioniraju zajedno sve udruge.

MM: Organiziranje rada u grupi čini se strateškim pitanjem rada u arhitekturi. Bivite li se time plerski ili vam se iskustva događaju usput?

Platforma 9,81: Ne znam da li se time bavimo plerski. Možda. Prve godine dana započeli smo projekt koji tematizira grupne inteligencije. Ono što smo naučili iz vlastitog iskustva jest da grupe autorstvo i strategije rada u grupi nastaju na bitoru up principu. To je neka emergentna kretnost koja nije uvjetovana referentnim okvirom ili autorstvom kojemu je sve podređeno. Umjesto toga stvari kreću od mnogih različitih ideja, odobro prema gore, jednostavno se sve radi zajedno od početka i po nekoj unutrašnjoj dinamici. Neka ideja preživi i transformira se u zajednički proizvod u kojem svakko vidi sebe, ali ne neki čudan način to nisi onaj Ti koji nisiš da jesti. To je uvijek utjecajno iskustvo. Proces rada je nešto što konstantno teži grupu, dinamiku i upravo je tajno koliko si svjestan svih individualnih inteligencija. Stvar je na trenutak potpuno heterogena i čini si se da nikad nećeš moći doći do rezultata iz kojeg će svi stati. Postoji i druga strana priče. Gotovo pravilno uvijek s vremenom svoje referenti okvir ili identitet koji utječe na ono što stoji.

To onda stvara suprotni - top down utjecaj. Najednom shvatiš da si izgradio sistem koji ograničava tvoje nove ideje i identiteta. To je onaj identitet koji svi očekuju kad prvi put dođu na Platformu. Da bi se to prevladalo nemaš izbora nego ućiš se od posla i uvijek iznova potpuno proces odobro prema gore, čak po ojeru uspostavljenih identiteta i kvalitativnih standarda. To je kao da sagradiš kuću, ali je snuša svaki put kad ideš na posao pa kad se vidiš svaki put graditi iznova. Za takav tempo je bolji šator.

Platforma 9,81: S druge strane, dobro je imati tu vrlo jasnu hierarhiju, poziciju posla, ali ono što uvijek moram imati na umu jest to da je ta

hierarhija transparentna, znači da se po pravila igre počinju, da tu nije nešto što je mistično na bilo koji način, bilo od nje ili drugih ljudi. Znači, različite interpretacije hierarhije su dozvoljene, ali to je svima vidljivo na isti način.

MM: Čini mi se da je vrhunac takvog funkcioniranja i mogućnosti bila suradnja s Ešes-om i suradnja na Otokultivatoru.

Platforma 9,81: Otokultivator je projekt na kojem smo bili mail do produkcije i organizacije. Mislim da smo najviše pridonijeli koncepciji teme radionice. To je bilo važno iskustvo u smislu skupljanja naših izvrga, a isto tako zbog suradnje s kritičnom masom kreativaca iz drugih udruga. Organizacijska struktura Otokultivatora je kombinat tri udruge: Ešes - udruge studenata amekture, m2 - Mema i UPRK - Močionis. Važno je da je taj kombinat tri udruge zasnovan na komplementarnosti interesa, znanja i organizacijskih resursa. To je stvorilo tako raznovrstan kulturni biotop u napuštenoj kasarni.

MM: Na kraju se opet pokazuje da je akcija Otokultivator načelno bila nešto što je temeljno organizacijsko pitanje, što znači da Platforma 9,81 nikada nije na neki način sugerirala direktno teme, niti je stvarala jedan kruti framework, nego je uvijek ostavljala mogućnost da ljudi koji sudjeluju u svemu tome, bilo kao moderatori bilo kao tučari, a i kao sudionici, vrlo otvoreno pristupe cijeloj stvari, da kroz tu otvorenost i fleksibilnu komunikaciju, usvajan rečeno, paralelnu edukaciju, drugačiju od one koja je klasično akademska, ostvare onu sinergiju koja potiče stvari.

Platforma 9,81: Možda biti svjestan dvije stvari. Prvo, da je to bio jedan maksimalno prilagođen okvir u kojem je razina neopredodivnog iskustva bila vrlo visoka. Vito banalne činjenice: ljudi su opušteni, svi su na istom mjestu, svi ljudi su jednaki za druge, svi jedu na istom mjestu, svi spavaju na istom mjestu, svi imaju neki bendovi, poslije s tim bendovima piješ pivo i jedeš u kuhinji. Znači, to je jedna situacija u kojoj je zapravo to bilo moguće, i razina kreativnosti, oslobođena, neformalna komunikacija, bila je vrlo visoka. Tu su se sada opet pokazali neki drugi problemi, to da na neki način s zapravo tu razinu neformalnosti trebao dožati i da se na neki način ona sinergija kako se povećava tvoja produktivnost, odnositno operativnost ovog proizvoda, onoga što si htio napraviti. Ti znaš jer si vodio radionicu za što su ljudi opušteni i u kojim uvjetima.

Platforma 9,81: Ljudi koji su bili na Otokultivatoru, možemo se sigurnočno reći da je preko 50% ljudi koji u principu nikad ne prakticiraju takav vid

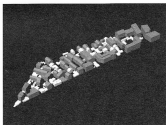
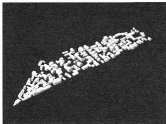
aktivnosti i takav vid proizvodnje kulture. No, kada su bili tamo, jako su se iznenadili i bili su vrlo zadovoljni time. Npr. ljudi koji predaju na nekim fakultetima u inozemstvu su osjetili potrebu da povremeno sa svojim studentima prakticiraju ovakav tip komunikacije i rada. Ono što mi se tu čini interesantno jest da možda ovakav tip aktivnosti, nekakve privremene utopije koje su u ovom moru klasične produkcije dosta rijetke, mogu postati ustaljena praksa.

MM: Interesantan aspekt projekata na Visu je ono čime se bave i vaši projekti u Zagrebu. Nevidljivi Zagreb operira u stvarnom mjerilu i koristi aktivističke strategije zauzimanja i proglašavanja prostora javnim dobrom.

Platforma 9.81: To pitanje može postati jako ispolitičano jer je zapravo strateško pitanje za ovo čime se mi bavimo: problem novih tipova javnog prostora koji su infrastruktura za proizvodnju kulture. Nakon svakog Otokultivatora pitamo se što će sa prostorima biti kasnije ili dogodio. Hoćemo li mi projekte raditi na način da koristimo prostorne resurse privremeno, bez da utječemo na prostorne, kulturne i gospodarske politike koje bi mogle takve prostore proglašiti specifičnim zonama od javnog interesa i potencijalnim mjestima kulturne proizvodnje, ili ćemo to pustiti zakonima tržišta. To je strateško pitanje. Hoćemo li mi sustavno raditi, paralelno s tim što organiziramo, i na strateškom obavljanju takvih prostora. Kad to govorim, ne govorim samo o vojnoj infrastrukturi na Visu, nego govorim i o privatiziranoj industrijskoj zoni, o prostorima koji su povremeno sposobni (možda zbog toga što politika korištenja i vlasnička struktura neće nikada do kraja ostati definirana) udoniti i takve tipove sadržaja.

Platforma 9.81: Važno je pitanje operativnosti: na koji način upde biti učinkoviti u tom smislu. Utjecaj na prostorne politike vršimo prvenstveno preko medija, ali i putem sastanaka i diskusija na kojima upoznajet ljude, pokazujet primjere iz inozemstva, lobirat za javnu stvar.

Platforma 9.81: Samo generiranje potrebe da se ti prostori koriste jest ono što se radi na ovom projektu. Nevidljivi Zagreb je zapravo spajanje tih praznih prostora sa sadržajem. Kad imaš ljude koji na znanju kako bi taj prostor mogao biti korišten, taj prostor neće biti nestajan. Ukoliko detektiraš inicijative kojima bi možda moglo trebati takav neki prostor i detektiraš prostore koji možda mogli primiti takav sadržaj i s ih spojiti, automatski si napravio jedan korak prema tome da se prostori koriste na novi način, znači za neku kulturnu proizvodnju. Mi smo u riziku javnih istupa koristiti perku za taj projekt. Tražimo pravo na grad, odnosno na koji način potaknuti da netko konstantno ima potrebu i



Platforma 9.81: Posrebno je interesantno kako je nakon svega nekoliko pojavljivanja u medijima na tu temu, kao vrlo jednostavan tekst, to primjetila široka masa ljudi i koliko ljudi se jačja s direktnom molbom za prostorom. To nam zatvara krug za onu popularizaciju arhitekture i tema o prostoru o kojoj smo pričali. Možda je to prvi put da se nešto popularizira. S druge strane, neki prostori, u ovom slučaju prostori koji su na prodaju, ukoliko se oni koriste posrebno na način koji nije institucionalni niti profitabilan, samim time na jedan slobodni način, koji je programski heterogen i fleksibilan i oni sigurno mogu ponuditi način za daljnje formiranje tog prostora, njegovu daljnju artikulaciju, odnosno možda tipologiju koja bi se mogla na tom mjestu pojaviti.

MM: To je latina, ali postoji jedna bitna pretpostavka, odnosno aplikacija te činjenice. To znači ipak nekakve suradnje sa centrima modi koji ipak objektivno gospodare tim prostorom, a čini mi se da ste tu uspjeli postići određenu suradnju. Pitanje je koliko je to kompromis trenutak i pitanje je ima li potencijal da zaživi u budućnosti ili je to nešto što je samo ad hoc.

Platforma 9.81: Gotovo svi primjeri koji postoje pokazali su da je to moguće, ali s nekim konkretnim trajanjem i uz određene političke pretpostavke. Kada govorim o centrima modi, pri tome svakako mislim ne samo na stvarne vlasnike tih prostora i ljude koji upravljaju tim prostorima. Dakle, mi jarno uspijevamo gradom uspostaviti komunikaciju i suradnju po tom pitanju, i nadam se da ćemo uspjeh uspostaviti komunikaciju s nekim drugim autoritetima koji ne gospodare fizičkim prostorom, nego na neki način gospodare sa teorijskim diskursom o prostoru i u poziciji su da se takvi načini djelovanja prihvate iako se radi o kulturnim događajima ili urbanom planiranju i proglaše važnim za profesiju i samim time za društvo. Međutim mi sa tim centrima modi komuniciramo i dodatno filtriramo, testiramo projekt na nekakav drugi način.

Dosta mislim da se kroz ove projekte proizvodi drugi tip znanja. Naime, vrlo je jasno bilo nekome iz grada čud da će privremenim naseljavanjem tih prostora oni dobiti neku drugu memoriju, čuvajući se od propadanja, pa će im možda porasti vrijednost. To su neke vrlo različite stvari. S druge strane, možda dosta neko hibridno ponašanje kulturne produkcije i neki mješoviti sadržaji mogu utjecati na kulturnu proizvodnju koju će možda usvojiti HNK za 15 godina, nego već danas imamo prostorne situacije u kojima male firme i uadi, gotovo komercijalni biznis, upravo dijele prostor na temelju hibridnih i fleksibilnih prostornih dispozicija koji proizvode i drugačije mikroekonomske odnose.

MM: Jedan od boljih načina da povećate vrijednost svojog nekretnosti jest taj da ona stekne kulturni background.

Platforma 9.81: Dovoljno je stvar je već izmisljeno da ih možemo primijeniti. Bje operativni u vlastitoj okolini podrazumijeva porpnu suradnju

svih aktera koji djeluju u prostoru. Problem je u tome što prostorne politike svoj formalni okvir nalaze u urbanističkim planovima i sustavu zakona. Čakle god koji razvoja ne uđu u Generalni Urbanistički Plan, ostle ona ne postoji kao realna skloju u prostoru.

Platforma 9.81: Problem je što je GUP spor i što se zacrsno ne može brzo mijenjati koliko se brzo može mijenjati stanje u prostoru i koliko se te inicijative mogu pojavljivati i nastajati.

MM: Ali GUP je i dalje glavni modulator stvar i svih prostornih odnosa, a činjenica je da je legislativa vezana za GUP pa tako i za prostore nižeg reda, prilično diskutabilna i vrlo zatvorena za bilo koju vrstu aktivizma. Štoviše, ne samo da se za detaljne planove nužno ne raspisuju javni i pozivni natječaji, nego se raspisuju natječaji koji su isključivo moderirani kroz ponudu. To znači da se odluka ne donose po pitanju kvalitete ideje, nego po pitanju cijene. Govorimo o vrlo realnoj situaciji. Gdje bi tu mogli integrirati vaše aspiracije i vaše pokušaje? Načelno smo svojevremeno razgovarali o Platforminom konzultingu. Postoji li tu nekakva mogućnost da se pronađe operativni princip, da se izbjeđe susretanje u izradi plana urbanističke dokumentacije, što je predujatelj za sve?

Platforma 9.81: Produjatelj da se potencijal tih zona koje smo mi mapirali kao prazne lokacije u GUP-u proglaše zonama za koje je obavezan detaljan urbanistički plan, jer za nove od njih GUP uopće nije propisan. To je vrlo jednostavno riješeno, samim time što se nekakav gradski interes u tome prepoznaje kroz jedan određeni tip razvoja. To bi se zone prepoznale kao nešto o čemu je potrebno promisliti uz detaljan urbanistički plan koji će kroz javni natječaj okupiti veći broj kvalitetnih rješenja.

Platforma 9.81: Postoji i drugi pristup, da se ukazuje na mogućnost primjene nekoga što nije više ni detaljan urbanistički plan, već nešto što je suptilnije i manjeg mjerila. Načelno, sustav pozicija ovih prostora koji je tematiziran Nevidljivim Zagrebom je nužno vezan za nekakav razvoj industrije u početku prošlog stoljeća i li krasje pretpostog. Ono što sve te prostore nužno locira u današnji centar grada ili neki drugi centar, i oni, s obzirom da su tako locirani naspodijeljeni po širem centru, sigurno bi mogli integrirano iako bi se načelna studija bili jedan vrlo interesantan sistem koji ne bi bio jedan planski nadzorni element kao što je GUP, niti bi bio detaljan plan vezan za lokaciju, nego mreža lokacija koja bi malo utjecala na razvoj grada. To je nekakva forma koja je između planova, s obzirom na to da su danas hjerarhijski podijeljeni i statični.

Platforma 9.81: Platforma je stoga zainteresirana da bude dio konsalting tima koji se bave za javno oćio. Različiti programi izobližanja i urbanog pregovaranja, istraživanja ili nadzornice koje znamo organizirati, mogu biti dio novih usluga u arhitekturi. To je mjesto koje mi sebi možemo zamisliti u nekom razvoju i to bi rado radili. No, kao što si kažete, takvi planovi još uvijek ne

posloj, tako operativni planovi, koliko prilagođen danas još nisu izmisljeni.

Platforma 9.81: Čuo što je sigurno potpisno Zagrebu i planovima u gradu, ljudima koji se bave gospodarenjem grada u bilo kom drugom pogledu, jest povlašćeno. Štidi je situacija u gradu takva da postoje stari uredi koji uopće nisu povezani, to su nekakve interese stila, i dosta nitko unutar nekog pojedinog uvida nema kompletnu sliku. Činjenica da ljudi koji se bave planiranjem kulture u gradu Zagrebu nemaju dostojaj s ljudima li ne prevode svoje mišljenje ljudima koji se bave gospodarenjem grada, ekonomskim gospodarenjem li se bave nekestranama li samim urbanistima.

Platforma 9.81: Znači možda govoriti da je interesantno kada se dešavaju kolizije, pa se dešavaju čuđenja, ali u načelu čini mi se da se u jednoj pseudometropoli, kao što je Zagreb, to baš i ne dešava. Naša aktivnost se dosta ogleda kroz našu pomoć u organizaciji i omogućavanju da ljudi koji imaju zakonodavnu, formalnu moć da nešto odluče o gradu i prostoru općenito, budu stavljeni u poziciju da čuju svi zainteresirani za prostor.

Platforma 9.81: Ali ono o čemu mi pričamo je zapravo ljudi da žive u gradu li državi gdje se svi osjećaju da se nešto ne brine za javno dobro. To je ono mjesto gdje mi vidimo veliku nupu - teriranje javnog dobra - i to je tema, ta okupacija javnog dobra, kojom se intenzivno bavimo. Tražimo i pokušavamo dekonstruirati sve modelirane u kojima se ona događa i pokušati konstruirati nekakva drugačija rešenja, nekakve alternativne scenarije, u kojima bi se prostor mogao razviti u javnu, opću korist.

Platforma 9.81: Hrvatska je negdje iz jednog suop javnog sistema li barem iz sistema koji je imao da bude javan, sklopio kroz 90-te u našu verziju neoliberalnog kapitalizma koji se poklopio sa globalizacijom i to je doveo do specifične tranzicije teritorij. Uz sve druge specifične fenomene koji su doveli do toga da činjenica da je iz neke superjavnosti, došlo do superprivatnosti li delirija osobnog interesa. Takva je situacija sigurno kreirala specifične odnose kao i nepostojanje nekoga što se bavi javnošću. U situaciji gdje državne institucije to ne prepoznaju, li barem nemaju alata da se nose s takvom situacijom, ovi su se prostor za nekoga što ima velju, a ako je mi imamo onda smo to možda mi li neko drugi koji bi to mogao usmeriti u ukazati na pravi temu. Spajanje tih ljudi i prevlađivanje njihovih znanja i partikularnih vizija, prva je usluga. Konzalting kao spajanje i prevlađivanje.

MM: Postoji li komunikacijska specifičnost koja oblikuje vaše javne akcije i usmjerava ih u različitim pravcima?

Platforma 9.81: Spominjući razne strategije o kojima smo razgovarali, mislim da je društvo pogodno za to, s obzirom da funkcionalna ne proizvoditi žele. S druge strane prostor je također postao reba, pa mislim da je takva jedna medijska situacija i pozicija društva savršena za promociju javnog prostora, odnosno kreiranja žele "običnim" čovjeku da želi javni prostor, da želi

dobar automobil li dobro organiziran sat, tako nekako može željeti, osim svoje vile, i dobro dizajniran javni prostor.

Platforma 9.81: Mi govorimo o tome da se radi o tom nekakvom prezantiranju javnog prostora kao glamurnoznog lifestyle, koji će ljudi shvatiti ukoliko to postane nekakva vrlo interesantna orijentacija i statusni simbol, a s druge strane smo jako svjesni da je to jedan dugotrajn proces kojeg treba fursi kroz edukaciju, kroz srednje škole, ne samo na fakultetu, nego i kroz škole gdje se ukida licenci odgoj kao jedina mogućnost da omladina lišta nauči o izgrađenom prostoru. Postoji jako puno strategija za to i ono što mi odabiramo jest svakako uvjetovano našim mogućnostima, ali ipak u velikoj većini mi stvari promišljamo u suradnji s nekim drugim ljudima.

Platforma 9.81: Ta zabrinja za javni prostor kreira niz socijalnih deformacija i loših odnosa među ljudima. Prostor uvijek utječe na ljude, a isto tako odnosi među ljudima su potpuno vidljivi u prostoru, odnosno odnos između dva susjeda vjerojatno u odnosu između njihove dvije kuće. Kroz te analize javnog prostora uočili smo jako puno fenomena, naučili koliko smo se odrekli i koliko smo zaboravili sve što smo znali o javnom prostoru, od nekih 60-ih kada smo se još uvijek svi bavili javnošću i nekakvim društvenim dobrima, do nekakvog individualizma. Način na koji su se promijenili odnosi između ljudi i kako to utječe na prostor, to su dramsnije promjene.

Platforma 9.81: Mislim da je taj odnos prema prostoru za vrijeme samopopravnog socijalizma bio otklonjen, kao što je i želja za privatnošću bila suprotna, pa je onda redom nacionalizam isklobo u svojim najgorim oblicima. S obzirom da je to nekakva javnost možda bila umjetno kreirana, onda je i sama nekakva na to bila brza. Možda se samo radi o nekim mehanizmima kontrole, ne treba možda idealizirati društvo ni čovjeka, radi se samo o mehanizmima kontrole i načinima da svatko sudjeluje u procesu, načinima da nitko ne bude zaplođen, da ga se ne pita.

Platforma 9.81: S tim da je to, na neki način, gotovo i bitan psihološki fenomen, upravo s obzirom na tu promjenu onoga što je nekada bilo kolektivno, a sada se pretvorilo u individualno. Našto mi nekada imao i sada si to dobio, i želi to ekonomski do krajnosti da gušiti sve kriterije. To je elementarna psihologija koja gotovo da nadilazi bilo kakve termine urbanističkog li javnoga li bilo čega, govorimo o našem čitavom ljudskom.

Platforma 9.81: Da, ali tu je jedna bitna komponenta što postoje ljudi koji su za to odgovorni i koji su za to žudili, da takos pravila i znanje u prostoru drže i prevode, to su urbanisti, političari, arhitekti, ljudi koji prevode nekakav zakon odnosno oni koji ga pišu. Ako se oni time ne bave, i ako je njihova priroda raspadiva, onda se sve raspada. Krajnji korijen možda i ne mora poznavati sve to, ali dovoljno je da sluša nekoga tko o tome nešto zna i bi li da mu ok. Super funkcionalna onaj slogan Jenny Holzer, Protect me from what I want. Zapravo to traži danišnjim ljudima.

Platforma 9,51: Danas ljudi ima treba neke vrst grupne terapije.

Platforma 9,51: Mislim da je pitanje suradnje važno jer je javni prostor proizvod suradnje između ljudi. Ja i ti možemo surađivati ukoliko prepoznamo neke vrlo važne zajedničke interese. Nije teško doktorima kada promoviraju lijek protiv bolesti isporučivati potrebu za tim lijekom kada pokažu bolesna pluća ili rećmo nek koga se naziva i metastazino u trbušnoj šupljini. Što se tiče prostora, reprezentacija takvih rakova ili metastaza u prostoru jednostavno je još neprepoznatljivije jer ne postoji kultura. Kako možete prepoznati nekoga u Štobrecu ili nekim drugim lokacijama po Hrvatskoj, ako mu pokažete da ovo od čega boluje, a ne zna da boluje, jest dosta teško. To je dosta pitanje ovog znanja. Ljudi ne vjeruju, ono čemu ljudi vjeruju to su neki kvantificirani, izmjerljivi podaci, neki dokaz da se nešto dogodilo. To je ono problematično s prostorom i načinima njegove prezentacije.

Platforma 9,51: Činjenica da nekakav vrhunski intelektualac, šef u banci, dakle nekakav stup društva, svoj životni stil i standard bazira na dobrom autu koji je kvalitetan jer je Mercedes i na dobri odjed nekog kreatora, i svi znaju da je to dobro, ali njemu nije jasno, i nikome nije jasno, a samim tim to nije jasno ni društvu, zbog čega on staniuje u neadekvatnom prostoruom okruženju, bez adekvatne prostorne i komunalne infrastrukture. Dakle, stupovi društva pokazuju nedostatak kulture prostora.

Marija Vrduljak: pristati iz Zagreba

New Types Of Public Spaces

A Conversation with Platforma 9.81

On behalf of Platforma 9.81: Miroslav Vujčić, Damir Blažević, Đorđe Pavić, Marko Šentman

Conducted by Maroje Mrduljaš

Translated by David Prip

Platforma 9.81 is an architecture and media platform that explores spatial and urban phenomena in the context of shifting political, economic and cultural identities of Croatia, new methods in design practice, new crossdisciplinary educational networks. They promote activism and new urban tactics using public events and mass media.

Maroje Mrduljaš: Platforma 9.81 was formed in 1999 within the Faculty of Architecture, but in a way beyond or parallel with the institution, as a sort of a global initiative. The Platforma was constituted by its inner organizational core and operatives who dealt with specific assignments during that period, mostly with lecture organization. It also in a way moved the whole scene and established a kind of parallel education. What interests me, looking from your perspective, is the way in which functioned the relationship between the people who are initiating something and those moved by the initiative.

Platforma 9.81: The Platforma in fact emerged from the need to talk about architectural subjects in a popular and acceptable way, to demystify architecture and release it of its burden of complicated terms which often lead to the creation of false authorities, and to create in a way a fruitful environment for ourselves, who initiated the whole thing, in which we would be able to work in years to come. We felt that by creating a group of people which would work on making architecture more popular, and by creating an audience to consume it, we would in ten years time have a certain milieu where more advanced ideas would be more easily accepted among people, and in the culture of architecture and space in general. It was an attitude. The possibly interesting thing about our approach is that we from the very beginning experimented with the media. It started with a students' magazine which we had formally inherited, but on which at the beginning we agreed it represented absolutely inadequate form of communication in architecture. So we tried to turn it into a different medium which would facilitate getting through to collaborators and the audience. First, we made a magazine that was not really a magazine; we printed material with individual stories published separately as feuilletons. They were published as soon as they were collected. We then realized it does not function well as a medium, that it does not attract large quantity of people instantly, and that as a medium is not communicative enough. We had several phases of changing the concept, that is, experimenting with the medium, which in fact happened repeatedly from year to year, always in a completely new form. The most popular were the lectures, absolutely the most frequented form and very simple to organize. A lot of people can always join in, help, feel useful, and it was also possible to create a large audience. Those lectures were a real hit and in a way they generated a whole scene of people engaged with the Platforma being at the same time the audience

itself, and actually the entire urban scene, we came to realize that it was a good medium. But we wanted more than that. What we have done was not the creation of the scene. A better denominator would be an active audience. A scene implies other creators doing other things or same things in a different way. That meant competition and cooperation at the same time, something still missing.

MM: At the Faculty of Architecture in Zagreb architecture is being practiced as a pure discipline, and within that context has a very strict audience. That means architecture solely for architects, in a traditional and the most architectural possible way. I feel that the Platforma tried and even made a breakthrough, stepping outside the pure discipline, by the very fact that the form, the medium of those lectures, was different, and at the same time I think it questioned certain themes which were a bit marginal, somewhat more interdisciplinary, thus maybe attracting audience not exclusively architectural, but simply interested in the problem of space, and also in the issue of activism in space.

Platforma 9.81: Gradually we realized how specific the formation of 9.81 was. There is nothing unusual about people in any educational community: like an university, always forming groups in some way. The common thing with the type of faculties and professions considered artistic disciplines, i.e. ones that have pronounced authorship, like architects or artists, is that people form groups on grounds of certain aesthetic preferences shared. Then the students of architecture for example, people attending same workshops, cooperating in competitions, build common designer preferences, form groups and eventually establish offices. We were interested because we did not form a group on that principle, but our motif, our starting point for making the Platforma was in fact ideological, i.e. political; we shared some values. At a certain point we recognized a problem in school of architecture. We detected a low-level communication between students, students and professors, architecture and the public - communication on all levels. Somehow we felt there was no communication and that subjects were not brought up because every open communication basically singles out the real problems.

Platforma 9.81: After some time questions became pretty obvious. What is the alternative to all that and what constitutes a change in relation to the traditional way of learning in architecture? Or to the people educated in a traditional way.

who attend design studios, and possibly even interested as they read books or attend exhibitions? What is the alternative to the tutor authority which you cannot choose, but is assigned to you? The one who, in best of cases, if it does not succeed in forming you on grounds of your inner characteristics, offers you a prethesis that helps you during your studies, but cannot help you to learn to walk.

Platforma 9.81: We tried learning one from another, tried to bring people which would help them to learn more, those not working at the faculty, those we wanted to hear; also by additional attending by ourselves and a group of people around us to discuss certain problems, to share knowledge, to choose information by yourself. That makes the network of people you create important. Because when you organize thirty lectures of your own choice, it is like having been to a faculty where you had a team of professors of your own choice. The lectures are media through which you attracted them to form their thoughts, to put and formulate them as to represent new education, instead of a casual conversation. It is that what matters, and precisely this sharing which we institutionalized is somewhat alternative, existing beside the official system.

Platforma 9.81: With those lectures we were in fact trying to create a metacurricular system, a parallel level of education for students, because students in fact form a large portion of our audience. What is interesting is that we even today, the core of people who had started everything, are still that same group... Occasionally the circle of people who more or less intensely cooperate with us expands, depending on the intensity of projects.

Platforma 9.81: I think that the reason of the fluctuating number of people and the arrival of new ones who also disappear during the process, is not related as much to their qualities as it is to the whole system of architectural production, i.e. to that what an architect is supposed to do. The issue is architectural connected to cultural more than it is widely believed.

Platforma 9.81: Exactly, but with the desire to do other projects and above all, design; in fact the desire for self-promotion has influenced people to spend short time working with the Platforma. They believe they are wasting their time. On the other hand, we are just beginning to deal with design and do not share common form-related preferences.

Platforma 9.81: Sure we do...

Platforma 9.81: Yes, but when you look better, they surely are not the first input, or a predictable attitude. I believe that when we work on projects, they complicate offer, it is difficult to establish a connection. We truly start from some completely different positions. So far we did not succeed in developing a recognizable and referential designer expression - not in a sense as it is defined today by the architectural practice. It sounds exciting the possibility that our expression could develop out of a political attitude of cultural people. Especially today when expression in

the traditional sense is not possible.

Platforma 9.81: The difference lies in that sharing, learning, gaining profit from communication, which is not unusual for architects. They do not share new knowledge or information among themselves. In Croatia there are no congresses, there is a minimal number of workshops; at the faculty people are not taught to work in teams; situations as these do not exist.

MM: In a way, the architectural scene is somehow oriented, if we talk about events such as "Dani Ories" or similar events, which represent the old system and on the other hand are extremely un-interactive. It seems to me that Platforma 9.81 is completely different, taking into consideration the fact that the Platforma is always open to co-operation; that as much as it gives, it equally receives. You do not basically appoint yourselves as the authorities, you are a platform, you create possibilities; the thing that follows is just a consequence of this opening-up.

Platforma 9.81: For me the question is what type of architecture as a cultural product we promote, because the one made by "Ories" is a type of representative, elite culture, culture based on singular identities of architects as individuals; while our work in a certain way has always been more connected to the collective production, popular culture and activism. Our openness was most certainly related to a different approach. This approach of communication as self-education, as a method, brought about this ambience and the way of work related to us. Even today when we are invited to cooperation or when people try to communicate through our projects, they expect that type of product and communication.

As much as we tried lately to establish identity and do some very concrete things, at the same time we try to maintain a "low profile" within which everyone can find their place and participate.

Platforma 9.81: Exactly the participation of a great number of people is where you receive benefit from. Every individual learns a lot there, especially when you start getting creative contributions from people who established communication. Then, it is useful.

Platforma 9.81: You could say we recognized a chronic lack of social intelligence with us architects, and we tried somehow through the culture of dialogue to develop this social intelligence. Someone is naturally gifted in it, but no one is born possessing social intelligence. It develops, like everything else. Our work and what we do is a long, constant effort because culture implies duration. The culture of space is not a product, but a continuous process subject to constant transformation, and to achieve a certain level you have to work on it constantly. We never had any illusions we could change anything alone, it was important for us to bring and involve as many people as possible. Also, we never saw ourselves as an important factor, as an authority, as someone who produces; we had these silly

illusions about audience being the creator. We still believe that the public must become the creator.

Platforma 9.81: With that intention we started organizing things as total events: a lecture or a discussion where four hundred architects observe and listen to what they find interesting and afterwards discuss it and hang out. It is definitely better than an autistic meeting of people talking about general urban plan where no one is really interested in saying anything or initiating any kind of change. But I claim that nevertheless out of four hundred people the upper limit of people attending our lectures 90 percent were architects, which is interesting from the point of view whether we succeeded in making architecture popular or succeeded in getting other people motivated.

Platforma 9.81: Another thing is interesting. The Platforma is possible in this transitional situation we are in, in a regulated system which functions, in which communication is well set and education is good, there is no need for a platform. In that case, more often research teams or on the other hand anarchic groups are formed, that engage in open diversions against the system in general.

MM: Although you are all that at the same time.

Platforma 9.81: This is exactly what I am trying to explain. A group emerges as an expression of resistance and critique towards the system and an attempt of achieving narrow interests of the group members. We also created a system within the system. But what we saw as a potential is a possibility of cooperation with the big system on new principles. After you have used well the initial energy of confrontation, you should stop opposing and into your own network of cooperators include even those you were discordant with. The space we share is too narrow to avoid contact, informal methods and certain references and authority restoring help us to be much more cooperative than big institutions. We learned very soon that certain cooperation with everyone and the establishment of a parallel system which cooperates with the system are much needed at the faculty.

Platforma 9.81: Basically, this is not about reaching for some better standards; we are just where we are and must think within the parameters and frameworks we operate in. So I do not think this is necessary about catching up with something, but is simply an attempt to improve things that are currently not functioning, or to try finding another mode of communication. We are doing exactly what is being missed.

Platforma 9.81: Yes, but surely at one moment when the society reaches the level of order currently present in developed countries, there will not exist a possibility, when all this communication gets institutionalized at one moment, the possibility for the development of this initiative will cease to exist.

Platforma 9.81: I am not convinced. When we started working and when we thought about what we could offer, initiate, what we were doing and in what way, when we came across certain quality issues, what people would find interesting, we

instantly realized that the transitional situation is connected with the poverty of spatial culture of space. Whatever you put on the table of the architectural scene, it can pass, because the table is empty.

Surely, with the development and improved situation and standards in general, including architecture, mainstream becomes something that was dealt with by the marginal characters (whether members of the elite or subculture). I understand that what you are talking about has to do with the standard improvement which restricts and codifies the area of communication. So a more advanced scene also has the need for this type of activities and programmes. In a way our work is local due to the themes and the situation we are at, but is in fact very international because we deal with problems and consider certain dangers of the progress which brings exactly what we call a normal situation. We all desire normal situation, but to normalize, in fact means to set up standards, to homogenize and produce codes.

Platforma 9.61: The important thing, a blessing in disguise for us, is that the crisis we were in, was so visible and strong that it encouraged this creativity. To us it was very stimulating. For instance in countries faced with this type of problems you are referring to, like Austria or the Netherlands (and we have all been around the world and saw our colleagues there), students exactly due to a seemingly good situation have far less motives to create such things, to deal with these things. The crisis and a state of conflict is also a state of increased creativity.

Platforma 9.61: This was visible at events such as Oblikulator II, and the EASA meeting in Vls.

Platforma 9.61: When you compared, let us say, students from Spain with the students from Romania, you could very well see to what extent someone is interested in work and cooperation.

Platforma 9.61: A moment ago you touched upon an interesting issue. You said that at the faculty architecture is practiced as a pure discipline. I believe there is no need describing in more detail the inaccessibility of the scene which surely creates a situational incest. Society has changed so much that it has to perceive other disciplines, it has to take while giving at the same time. We realized it and at a certain moment tried to receive different types of knowledge and give them. I think that progress has been made considering the acceptance of different types of knowledge, because somehow through our work emerged a network of people and contributors able to offer us a different kind of knowledge. This knowledge was not purely architectural nor did it develop through the architectural way of thinking. But I believe we did not succeed in sufficiently opening-up architecture towards other professions. Our understanding of an interdisciplinary cooperation is still very superficial supplementation and naive interpretations. The level of complexity can be upgraded solely by transferring knowledge. Then cooperations based on conceptual permeation and confrontation take place. A new architectural

product is really different. This is something we have just begun dealing with.

MM: I would like to remind you of Groodje u klanici (Snowball fight at the slaughterhouse) where the Platforma was also involved and where two thousand people came.

Platforma 9.61: It is a special case. At the lecture a very heterogeneous sample of people is present. If you say that 90 percent of them are architects, then at least 50 percent of people came for the whole ambience and the music. It is a tool, a part of a popularization process. When you say 'Groodje u klanici' it means a total event: a good party, DJ's, VJs, cheap beer... A roundabout strategy of promoting certain ideas and concepts explored by the Platforma. Like the squatting itself. The very action of taking over facilities not generally used or used for other purposes was in a way an activist architectural action. So we can freely say: things considered, that the scene enlargement and encouragement of architectural activism was very pronounced.

Platforma 9.61: I would like to clarify a very trivial thing which we started using from the very beginning - the ambience, a space that means something (that is, it does not mean anything). Because when a student listens to an ex-cathedra lecture in a lecture hall or in the Club of architects, space charged with memories and unwritten rules, all the people and the way these people act with a simply well-established routine, then it is very common that the audience expects less, but also give less than in a space less meaningful, a space which is restriction-free. So out of the space lacking in clear identity and informal ambience they created temporary "educational biotope" which is in fact a new type of public space also.

Platforma 9.61: ...physical space is very important; an adjusted physical space is still something that encourages the most intensive type of communication.

Platforma 9.61: A physical space is exactly that, because it holds the potential of experiences of a certain ambience. Firstly, its choice, its articulation through sound, picture, and action, is exactly the ultimate architectural action.

Platforma 9.61: The thing that seems to me very important is exactly unmediated experience, the one that is not conveyed via another medium. Basically it represents immediate experience - the big role it plays the music and how the body feels in the space, and a fact that you listen to the lecturer in person and are able to talk to him afterwards, that the entrance is free (because every unmediated experience has to be free - money is also a way of mediated communication.)

Platforma 9.61: It depends on the manner of speech, whether you are addressing someone internally or formally. All these are the ways to improve interaction. And above all it is theme related. Through all those two or three seasons it was extremely important that the theme assigned to the lecture was clear and short enough so that



a sufficient number of people could understand and involve in the conversation. In short: not a retrospective, but a single project to make it as clear as possible and ready to be problematized.

MM: With the synergy within the scene I would like to come back to the fact that there is certain parallelism with other initiatives which started appearing somewhat earlier or roughly at the same time in Zagreb. So beside the Platforma approximately at the same time MAMA also becomes more active, together with other groups also dealing with space through some other modalities; for example Urban festival which you had also worked with, as well as some other initiatives. It is obvious that there is something, both in time and space, that encourages a specific type of organization. I do not know how you see it.

Platforma 9.81: It must be the influence of the society that is, experience of transition that Croatia gone through during the 90's. The channels through which one could influence society became very impenetrable—especially for initiatives not coming from the institutions. It probably forced many people who had something to say, who thought they had to express themselves and affect society, to try looking for different paths through which to operate. To put it very simply, it was making up for something that did not exist.

MM: But it is obvious that a number of nongovernmental, civilian, uninstitutionalized initiatives are showing up and that they influence more and more not only cultural, but probably political life as well. The only question is to what extent, and do you have a broader perspective of it? I know these things are difficult to predict, but probably, based on your experience, you can see progress within your work and attitude towards the centers of power.

Platforma 9.81: On one hand this is a global phenomenon in the sense of general deregulation where the mechanisms of a nation-state grow weaker. Not only multinational market players are taking over the mechanisms of making decisions about reality, but civilian initiatives are interacting as well, and are developing a "do-it-yourself" mode of survival and influence on the community. The situation here was much more fortunate for us because we had additional reasons to get self-organized. Due to it, the scene that emerged, us being a part of it, became strong, and on the other hand, due to a different organization and informal way of communication, it soon succeeded in forming links. We are also a part of the network and all bigger projects we did were done in collaboration.

Platforma 9.81: This positive surrounding formed by the critical mass of well organized organizations and projects is like a happy miracle: the EASA, MAMA, CRK on "Otokulivator" or WHW, CDU, BLOK involved in our new projects, other groups and individuals actually form the background we talked about, out of which one can react taking them into consideration. You encounter high

quality surrounding in which you find it easy to operate. In cooperation with those people who have a similar style of work or possess a common vision of culture, one can learn a lot and carry out projects one could never do alone. After all, the transfer of knowledge is very near to actually happening because not only did we all develop out of a need to challenge authorities in the areas we came from, but we all act on the margins of basic disciplines which are only a part of our identities. The general picture of what we do is formed in mutual cooperation.

Platforma 9.81: It is strange that exactly the social situation made possible the realization of big projects. I am referring to the organizational and material level. Our display for "Salon mlađi" was put out for no money (in comparison with certain international criteria), it was absolutely impossible to explain someone coming from the West the conditions under which we were working. I remember working doing a project presentation for the students at TUJ Graz. They did not understand a thing, precisely because they could not realize something like that was possible, that something can happen without the state providing the money, because something costs that much, or that the army transfers the whole display free of charge. They were even more confused when they asked about our profit and our fee, and were told there was none, i.e. that we had not asked for the fee because we felt we were doing it for ourselves. So this is absolutely something incomprehensible to people coming from other systems. The social vacuum in which we were, enthusiasm, knowledge and the nerve of people on the scene, made things possible exactly because in the chaos we were given space of complete control over our work. It is freedom that creates energy and then you can really work for free. Only then, it is that what made Ve or Nevodjki Zagreb possible. Even the Platforma at the faculty was possible due to that, because after a while we really got sufficient support there. Because no one could claim they were smart, because they knew everything was falling apart, they had to give a chance to someone who took the initiative. No one could define whether our work was wrong or right. It enabled us to start para-education. What the future of all that is and how it can develop is a different story. I claim we are still an extremely marginal scene. We are perceived to some extent in Zagreb, and that is OK, but when you go to any other city in Croatia, let us say to Split as the second largest city, this does not happen. We are marginalized even in Zagreb not only because our work is not appreciated so we are not offered possibilities in terms of finances or working space, but also because it is not seen as something important. I think we have marginal status, even within the architectural scene, because the things we do are not considered in the least important, nor are believed to produce a certain type of new knowledge necessary to architects. We are an unknown asset, an appendage which is nice, interesting, but absolutely unimportant to someone who designs houses.

Platforma 9.01: On the other hand, someone has to act in that direction. The space that the state leaves by losing control or letting it go purposefully will be filled by someone. Someone will regulate certain processes, among them those in space and architecture on the Croatian scene. The question remains: 'Who will it be?' Someone who cares for the public interest and public space, or someone interested in one's own profit.

Platforma 9.01: We do not see future for initiatives like ours, regardless of whether they deal with architecture, art, or human rights, in some of those institutions becoming powerful so as to decide on laws, but we primarily think that a happy future consists of making the public competent by the use of tools, and by opening room for maneuver to be able to have influence on problems. So in a way we are agents, representatives of the public, more than someone really wanting to become an institution.

MM: That is true, but on the other hand, one can also see a certain contradiction in it, in terms that you were already constituted within the Faculty of Architecture, at least due to the fact that you were all students back then, that you were working, as I have already mentioned, within or beside the Faculty of Architecture. Today there is a completely different thing going on. In a certain way they have inherited what you did there and have become some kind of a brand - a transformation is under way. There is still the same solid core of Platforma 9.01, still doing more or less the same or similar things, and some new people, I don't know how many, either are or are not there. What does that in fact mean? This seems to me one of the key questions.

Platforma 9.01: Do you think that we are turning into a closed organisation?

MM: We are not necessarily talking about institutionalisation but about the fact that the same people are doing the same things in a project that, when it was created, was not supposed to be like this. The Platforma was supposed to be something fluid, something that would always boast of new generations of activists. Activists - where are they?

Platforma 9.01: If I had succeeded in that, I could be called Jesus. Then the new generations would have carried on the same idea. But that not being the case, we have tried really hard to recruit new people who would carry on the same idea, and we would be more than willing to leave it all over to them.

MM: I am not saying that this is exclusively your fault. What I am trying to say is that it is at the same time a problem of the scene.

Platforma 9.01: It is interesting that you have used the word brand, and you were totally right to have used it, because we are indeed creating a corporate image. Consciously and a bit unconsciously. Consciously because we must become recognizable in the public eye in order to

event a greater influence or to attract people who would work with us. Unconsciously, we are suffering some negative consequences of this strong identity we have carved out for ourselves. For example, some people or groups, mostly from the architectural circles, that would like to work with us are reluctant to do so because they fear our identity might swallow up theirs. Notwithstanding the fact that the whole identity story is unproductive and that we have succeeded in what we are doing precisely because we have never fused too much over our status and position on the scene, we do understand how this can pose a serious problem. We are all creating identities today. This is what art is about. The architects still do not understand that rather than creating something new, they are just consuming the old and creating identities. We are spending a lot of time on inventing some vague identity which would be clear and recognizable enough. The answer perhaps is to be found in many different projects and in the constant attention of partners, topics and methods.

Platforma 9.01: The concept that has been present from the beginning of the Platforma 9.01 is that is supposed to be the platform, the basis for some alternative, creative initiatives coming from organisations or activists, or simply speaking, for projects. The Platforma is here to offer material backup, knowledge and all the contacts contained in its base. This is an ideal model which worked at times but mostly did not. This is interesting when we are discussing the group and the way it is functioning. So this model was working but with time it turned out that it was always one and the same people taking upon themselves the creative process or the responsibility for organisation. And this is in fact a transformation of the original story, which points to the fact that the model might have been a utopia or that an adequate method might not have been used to achieve the goal.

Platforma 9.01: This is all like when you set out without knowing where you might end. You have some ideas, something that interests you and that you would like to accomplish, but in fact you do not have a clue where you are going. You are hoping that the people that joined in at their freshman year, and have been here all the time, will adopt this way of thinking as something important because of the parallel education they have been exposed to. The time has shown that it is precisely this education that is the most important thing in all this.

Platforma 9.01: One could say that our network of partners, of people willing to volunteer or work for a minimal remuneration, includes mostly individuals from non architectural circles. This is very interesting. It is probably so because either activist or whatever kind of groups need support precisely in finding working space or in interventions. This still looks to me like a promising situation. Even if you do not get support from architects, the co-operation with others might give you something that will improve your opinion, your working environment and tools...always

something unexpected.

Platforma 9.01: There is an amazing level of incoherency and lack of interest among architects about matters of common, general interest. People cannot come to an agreement. For example, construction along the Adriatic coast is a burning issue. All newspapers are writing about it. Architects probably never talk about it among themselves. They do not want to take a joint stand on the matter, they do not feel it, they do not believe that a conversation including two or more people could result in some benefit for their work in similar situations.

Platforma 9.01: I claim this is a matter of identity of what a certain architect is basing his social and symbolical identity on. This is now distorted, and we are somehow unable to see it. The story concerning the architects that is, the story beginning at college and continuing throughout their lives and our notion of our own production is absolutely out of proportion with reality (not just in the Croatian context but in international as well). The object of an architect is a house or a design and this is what we believe we are good at. Social influences on architecture have transformed this profession, and nobody has asked us anything. Other factors, like the media, politics or public, have today a greater influence on the matters concerning the environment that we ever will. Architects must change and acquire new skills if they want to have a say in regional planning.

MM: There is no doubt that insecurity is something stimulating because it makes you re-examine your views continually, it makes you search for what to do next and how to do it, but there is definitely that paradox, which we have already mentioned in this conversation, the paradox between being organised and being open. Here appears to emerge a problem which seems almost unsolvable in the circumstances as they are. This is something I do not have an answer to, something that remains an open question, a question you have to deal with on a daily basis.

Platforma 9.01: Talking about all this, we have found that the core of the organisation has to be hermetic up to a certain point in order for the thing to work. But everything it produces has to be stimulating for the public to join in. This is in fact the answer to what the Platforma is today. It is an organisational team including a few people working full-time and a few people joining in according to projects, but the ultimate goal of everything is always the public, this is now the mode and this is the way all associations work.

MM: Organising group work seems to be a strategic matter when working in architecture. Do you deal with all this according to a plan or do experiences merely happen to you?

Platforma 9.01: I do not know whether we are dealing with it according to some plan. Maybe. A year ago we started working on a project which revolves around group intelligence. What we have learned from our own experience is that group



authorship and group work strategies are based on a bottom up principle. It is some kind of an emergent creativity which is not dependant on the frame of reference or the authority everything is subordinated to. Instead, the starting point is a variety of different ideas and then everything is built from the bottom up. Everything is simply done together from the very beginning and according to some internal dynamics. Some ideas survive and are transformed into a joint product in which everybody can see oneself but in an odd way, and you are not the one you think you are. This is always an exciting experience. The work process is something that is constantly testing group dynamics, and it is just great how aware you become of all individual intelligences. The thing is at times totally heterogeneous and it seems that a result that might satisfy everybody is completely out of reach. But there is another side to the whole story. Final products always with time create a frame of reference, or an identity, which exerts influence on that which is to follow. This then creates the opposite - top down effect. You suddenly realise that you have created a system which hinders your new ideas and identities. This is the identity everybody feels when they come to the Platform for the first time. In order to overcome this, you have no choice but to work your head off and always start the bottom up process all over again, even at the cost of established identities and high-quality standards. This is like building a house but tearing it down every time you go to work as you have to build it anew every time you come back home. For such a thing, and at such a rate, a tent might do better.

Platforma 9.81: On the other hand, it is good to have this clear-cut hierarchy, that is to say, distribution of work, but what you must always bear in mind is that the hierarchy is transparent. In other words, that the rules of the game are well-known to everybody, that it is not something mystified in any way, by us or by them. So, different interpretations of the hierarchy are allowed, but as long as all have an equal chance to see it.

MM: It seems this reached its culmination in the co-operation with the EASA and the collaboration on the Otokultivator project.

Platforma 9.81: Otokultivator was a project on which we collaborated as a small segment of its production and organisation team. I think that the area where we most contributed was in proposing and shaping the topics for the workshops. It was an important experience for us because we brought together our members that constitute the core of our group as well as co-operated with a critical mass of creative individuals from other associations. The organisation team of Otokultivator included three different associations: EASA - European Architectural Student Assembly, ml2-MAMA and UPRK-MoVena. What is important is that this conglomerate including three associations was based on complementary interests, skills and organisational resources. All this led to the creation of such a diverse cultural biotope in deserted army barracks.

MM: It again turns out that the Otokultivator project was basically something which came down to organisation, which means that Platforma 9.81 has never in any way proposed straight topics nor created some rigid framework. It has rather always left the possibility open for the people working on the project - moderators, tutors as well as participants - to take an open approach to the whole thing. The goal has always been to accomplish that synergy which makes things happen, and all this through openness and flexible communication, one could say parallel education, so much different from the academic one.

Platforma 9.81: You have to be aware of two things. First, it was a maximally adapted environment in which the level of direct experience was extremely high. Very banal facts demonstrate this: it is summer, people are relaxed, everybody is at the same place, all are cooking for each other, everybody is resting at the same place, everybody is sleeping at the same place, some bands are playing, then you drink beer and eat with those same bands in the canteen. In other words, this is a situation in which all this was possible, and the level of creativity and of liberated, informal communication was extremely high. But some other problems arose here. For example, you were supposed to dose yourself up with the level of informality, which in a way decreases as your productivity, that is to say, the efficacy of your product, of what you want to produce, increases. As you have run the workshop, you know what people are capable of doing and under which circumstances.

Platforma 9.81: There is no doubt that over 50 percent of the people who participated in Otokultivator do not tend to engage in the type of activity and culture production. However, while they were there, they were pleasantly surprised and more than satisfied with the whole thing. For example, some lecturers from foreign universities felt the need to organise from time to time with their students this kind of communication and work. What I find interesting in all this is that maybe this type of activity, a kind of temporary utopia which is pretty rare in of standard production, could become common practice.

MM: Your Zagreb projects also include that interesting aspect your Vis projects can boast of. Invisible Zagreb operates in a one to one scale and is making use of the activist methods of appropriating spaces and proclaiming them public property.

Platforma 9.81: This could become an extremely politically charged issue because it is the strategic matter of our profession: the issue of new types of public spaces which constitute the infrastructure for culture production. After every Otokultivator we ask ourselves what will happen with the former army premises next year. Are we going to, while working on a project, use the premises offered to us only temporarily, without exerting any influence whatsoever on the regional planning and cultural and economic policies, which may render these

spaces zones of special public interest and potential places of culture production? Or, are we going to leave it all over to the market and the forces that govern it? This is a strategic matter. Are we, alongside with the things we are organising, going to work systematically on preserving those spaces? When I am talking about this, I do not have in mind only the military infrastructure on the island of Vis but also the first industrial zone of Zagreb, also the places that can from time to time (as the policy concerning the rights to use certain places and the ownership over them might never be fully developed and defined) host that kind of activities.

Platforma 9.01: The issue of efficiency is very important: how can you at all be efficient in that regard? We primarily exert influence on regional planning through the media but also at meetings and discussions where you meet people, point to examples from other countries, lobby for a common cause.

Platforma 9.01: This project might be reduced to the mere need to use those spaces. Inevitable Zagreb is in fact finding content for those facilities. For if you have people who do not know in which way to make use of those facilities, they will never be used. When you detect initiatives that might make good use of those facilities, and when you detect facilities that might prove right for those initiatives, you have automatically made the first step towards those facilities being used in a completely new way, in other words for culture production. When we spoke in public, we repeatedly used the slogan *We demand our right to the city*. We were trying to bring about the state of affairs in which people would feel the need and have the opportunity to use the city.

Platforma 9.01: It is particularly interesting how only after a few appearances in the media where the topic was discussed through a very simple discourse, such a huge amount of people became aware of this issue, and how many individuals contacted us requesting space. This closes the circle when talking about the popularisation of architecture and the space topics. Maybe this is the right way to popularise something. On the other hand, if some facilities - in this case those that are on site - are used from time to time in a way that is neither institutional nor profitable, that is to say, in a much freer way (the programme being heterogeneous and flexible), there is no doubt this can ensure the mode for further formation of these facilities, for their further articulation, maybe even new typology that might emerge there.

MM: That is true but there is one important prerequisite, or better said application of that fact. That implies some kind of co-operation with the centres of power, which, objectively speaking, do govern this space, and it seems you have accomplished some co-operation in that regard. Now, the question is whether we are talking about a spur-of-the-moment compromise and whether it has a future or it is only an *ad hoc* solution.

Platforma 9.01: Almost all the existing examples have proven it to be possible but with a clearly defined duration time and with some political preconditions fulfilled. When you are talking about the centres of power, you, no doubt, do not have in mind only the real owners and managers of those facilities. We have therefore established communication and co-operation with the city authorities, and I hope we will do the same with some other authorities that might not govern the physical space but do in a way govern the theoretical discourse on space and have the power to call these activities generally acceptable (whether it is a cultural event or urban planning) and important for the profession and consequently for the society. However, we are communicating with those centres of power, thus additionally filtering, testing our projects in an alternative way. I really do think that these projects are generating an alternative knowledge. It is clear to everybody that, if these facilities are temporarily given to somebody, this will endow them with a different memory, rescue them from dislocation, so their market value might rise. These are some very different things. On the other hand, maybe indeed some hybrid understanding of culture production, mixed contents, can not only influence culture production, which MNK like the Croatian National Theatre might adopt as its policy in fifteen years, but we already today can encounter housing situations in which small companies and offices, mostly commercial business, are sharing space precisely on the basis of hybrid and flexible space dispositions which produce different microeconomic relations.

MM: One of better ways to increase the market value of your real estate, to give it cultural background.

Platforma 9.01: Enough has been invented to be applied. To be efficient in your own neighbourhood requires complete co-operation of all space factors. The problem lies in the fact that all policies of town planning find its formal framework in urban plans and in the latter of laws. As long as a development plan does not become an integral part of an Urban Plan it will not exist as a real action in space.

Platforma 9.01: The problem is that the Urban Plans are slow and cannot change according to the actual state and the speed at which initiatives appear and disappear.

MM: But the Urban Plan is still the main modulator of things and all spatial relations, while it is a well-known fact that the legislation connected to the Urban Plan as well as the spaces of lower rank is pretty questionable and very closed to any kind of activism. Moreover, not only does there seem to be no obligatory soliciting for tenders for detailed plans, but the conditions are formulated exclusively according to those tenders. This means that it is not the quality of the idea but the price which is decisive. Here we are talking about a very real situation. And now, where do your aspirations and endeavours fit in all this? Some time ago

we talked, in purely general terms, about **Platforma Consulting**. Is there any possibility of coming up with an operative principle for really participating in the drawing up of town plans, which is the prerequisite for everything?

Platforma 9.61: The prerequisite is as follows: in order for the potentials of these zones to be fulfilled, they should be rendered zones with an obligatory detailed urban plan by the Urban Plan, since some of them do not even figure in the Urban Plan. The solution to this was found very unilaterally as the city authorities saw their interest in all this best safeguarded through a certain type of development. These zones should however be recognised as something which needs a detailed urban plan and soliciting for tenders which will offer a greater number of high-quality solutions.

Platforma 9.61: There is also this other approach which consists in suggesting the possible use of something which is no longer a detailed urban plan but something more subtle and on a smaller scale. For example, the system of the positions of the facilities that Invisible Zagreb is focusing on is inextricably linked with the industrial development from the beginning of the twentieth or even the end of the nineteenth century. These facilities are as a rule located in the present city centre or in the broader centre, and as they are so evenly distributed, there is no doubt that integrated, if a study were made, they could easily become a very interesting system which would neither be a superordinate element as is the Urban Plan nor a detailed plan for a precise location but a network of locations which would influence town town culture and space development.

Platforma 9.61: Platforma is therefore interested in a being a part of the consulting team caring for the public good. Different programmes of facilitation and urban negotiation, of research and the workshops we tend to organise could be a part of new services offered by architecture. This is the role we might assign ourselves in the development, and this is what we would like to do. But, as you have said, this kind of plans do not exist yet. Operative and adapted plans that we are talking about have not still been invented.

Platforma 9.61: What Zagreb and the town planning or any other authorities definitely need is integration. What is happening now is that we have a number of offices that are not integrated at all, and neither of them has a complete picture. It is a well-known fact that people who are into culture planning have no contacts nor do they exchange opinions with those who in fact govern the city, no matter whether we are talking about economy or real estate town planning.

Platforma 9.61: So you could say that it is interesting when collisions occur and miracles happen, but it seems to me that in such a pseudometropolis as Zagreb is, these things do not really happen. Our role should be in providing support in organisation and in rendering it possible for the people who have the formal power to make decisions regarding the city and the space

in general to hear what all the parties concerned have to say.

Platforma 9.61: But what we are talking about is frightening: the fact that we are living in a city or a country where we all feel nobody cares for public good. This area – the treatment of public space – is in our opinion inadequately covered and this is where we come in. We are searching for and trying to detect all the modalities in which the occupation of the public space happens, and we are trying to come up with some different solutions, some alternative scenarios, in which space would be treated as public good.

Platforma 9.61: Croatia underwent a rapid transition from a super public system, or a system that at least pretended to be public, to our version of neoliberal capitalism overlapping with globalisation in the nineties, which led to a specific territory transition. Together with other specific phenomena, this caused that a country that was earlier characterised by the superpublic was now characterised by the superprivate and the frenzy of personal interest. Such a creation must have created specific relations, as well as the non-existence of a body dealing with the public. In a situation where state institutions do not recognise or do not have the necessary tools to deal with such a situation, there is room for somebody with a vision. If we have it, then this somebody is maybe us, or somebody else who might provide the right direction and look. Bringing together those people and translating their knowledge and particular visions is the first service.

MM: Is there something special about the discourse which determines your public activity and organises it in different directions?

Platforma 9.61: Talking about different methods we have mentioned in this conversation, I believe the society to be particularly well-disposed to this because it works on the principle of production of desire. On the other hand, space has become another commodity, so the situation we encounter today in the media and the position the society finds itself in favours the promotion of public space. In other words, it creates a desire in common people for public space or a well-designed watch. A person might, apart from his or her villa, desire as well a well-designed public space.

Platforma 9.61: We are talking about presenting public good as a glamorous lifestyle, which people will accept as such if it is taken as a very interesting orientation and a status symbol. On the other hand, we are more than aware that this is a time-consuming process which has to be an integral part of the educational process. This issue should be introduced in secondary schools and not only dealt with at the university level. And what we have is that Art, which was the only opportunity young people had to learn something about space, is being banned from the secondary school curriculum. There is a whole lot of strategies to achieve this and ours is no doubt

dependent on the circumstances under which we are operating, but we are still managing to consider things and reach some kind of conclusion in co-operation with others.

Platforma 9.81: This lack of concern for public space has created a series of social deformations and bad interpersonal relations. Space has always influenced people. Moreover, interpersonal relations can be seen in space. For example, the relationship between two neighbours is reflected in the relation between their respective houses. Analysing public space, we have become aware of many phenomena, of how much we have abandoned and forgotten everything we knew about public space, of how much we have changed from what we were like in the eighties, when we were all still very interested in the public and common good, in comparison with present individualism. Of how much the interpersonal relations have changed and what an effect this has had on space. These are some drastic changes.

Platforma 9.81: I think that this treatment of space during the time of socialist self-management was imposed from above, and the desire for privacy was likewise suppressed, so nationalism springing up in its worst form. Considering that the public was perhaps artificially created, the reaction to this was swift. Maybe we are here merely talking about some defense mechanisms, maybe one should not idealise the society or man. This is merely about defense mechanisms and procuring ways for including everybody in the process, for avoiding leaving somebody out or not asking them for their opinion.

Platforma 9.81: Moreover, this is in addition an important psychological phenomenon, considering the change from the collective into the individual. You have never had it, and now you have got it, so you want to use it to the utmost, losing any sense of control. This is so to speak basic psychology which overshadows the approach to all this in urban or public terms. Here we are talking about something purely human.

Platforma 9.81: That is true, but an important component of all this is that there are people

responsible for and in charge of sticking to and enforcing the rules. These people are the town planning authorities, policemen, architects – those making or enforcing a law; if they are not doing this, if they do not perceive their task as something binding, then everything falls apart. The final user need not know all this. They just have to listen to somebody who does, and they will be OK. That Jenny Holzer's slogan is more than appropriate here: *Protect me from what I want.* This is exactly what people today need.

Platforma 9.81: People today need some kind of group therapy.

Platforma 9.81: I think the issue of co-operation is important because public space is *shared* – a product of group intelligence. You and I can work together if we find some very basic common interests. Doctors, when promoting a cure for some disease, easily provide a need for that cure by showing an X-ray of infected lungs or of cancer that has developed and spread to the abdomen. However, when we are talking about space, a simple representation of such infected wounds or metastases is still unrecognisable because there is no culture of space. How can you frighten somebody from Stobrec or some other Croatian town by showing them that what they are suffering from, and they do not know that, is something really terrible? This is indeed matter of knowledge and what all this is about. People do not believe. What people do believe in are some mathematical figures, proof that something has happened. This is the tricky part in relation with space and the ways in which it is presented.

Platforma 9.81: It is a fact that an intellectual or a bank manager, in other words somebody who is the pillar of society, will base their lifestyle and standard of living on a good car which is good because it is a Mercedes, and everybody knows that; and on designer clothes, and everybody knows these are good. But it is not clear to him, nor to anybody, in other words, it is not clear to the society, why he should live in an inadequate environment, without adequate spatial and communal infrastructure. So, even the pillars of society are showing lack of space culture.

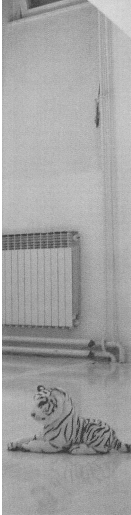


Potraga za lijekom u radovima Oreet Ashery

U sklopu projekta Bojnica, kuratorski tim Kontejner koji čine Sundeica Ostoić i Olga Majcen, predstavio je umjetnicu Oreet Ashery sa njezinim performansom Okupacija (i. li, slučaj Zeca, Oreet Ashery je interdisciplinarna umjetnica čiji projekti obuhvaćaju performanse, video, zvuk, fotografiju pisanje, a postala je nezabivljivi dio britanske "live art" scene. Školovana na Central St Martins College of Art and Design u Londonu, Oreet Ashery je najpoznatija po svojim performansima u kojima često preuzima ulogu atleškog omladnjaka ili ortodoksnog židova Marcusa Fischera. Njezin rad koristi političnost tijela i odnos prema kulturi i lokalitetu. S Oreet Ashery je u Zagrebu o njezinu radu razgovarala Cherry Smyth, iska kritičarka, kustosica i pjesnikinja koji živi u Londonu.

Prevela: Ivana Klopčević

Cherry Smyth: Kao kritičarka Oreetinog rada moram priznati da ga smatram vrlo interesantnim. Sudjelovala sam u *Nasmyth* se, jednome od njezinih performansa i osjetila sam se izloženom. Nije uvijek moguće biti distanciran, pogotovo zato što su pitanja udaljenosti i intimnosti stalno prisutna u njezinu radu; pitanje vlastita pozicioniranja u odnosu prema performansu je ono što čini njezin rad tako posebnim i tako prikladnim. Oreet je rođena u Izraelu, no živi u Londonu gdje se od 1992. bavi performansom i videom. Ono što čini njezin rad posebnim ideja je o kreiranju trenutaka društvenog kontakta koje tada koristi za istraživanje dihotomija roda, kulture, religije i pojma granica. Ona uvijek prelazi granicu i testira prostor granice. Ja sam rođena u Sjevernoj Irskoj, a to nas na neki način obje čini dijelom dvaju različitih dijaspora. Prelaženje granica me je oduvijek zanimalo. Obje smo u egzilu djelomice ili vjerojatno zbog vjerskih i političkih razloga, razloga koji prolaze iz roda, te također seksualnosti. Ja volim način na koji ona postavlja ove granice samo kako bi ih razorila: židov - ne-židov, ortodoksan - sekularan, queer - heteroseksualan, muškarac - žena ili transseksualiz. Njezin rad također transgredira javni prostor, bilo da se radi o sobi u motelu, ulici, ili prostoru u koji pristup imaju samo muškarci. Njezine lokacije susreta u kojima se dešavaju ovi neobični trenuci društvenog kontakta su neobična mjesta i smatram da je to vrlo izazovno. U *Okupaciji I i II* koja uključuje video i performans Oreet propituje nasilje i budnju koji kolaju oko tijela kao lokaliteta. Ona koristi različite kirinke u svom radu. U jednom performansu boji svoje lice u crno i istražuje neku vrstu bivanja crnom, u drugome odijeva odjeću ortodoksnog židova, a u *Okupaciji I i II* nosi grotesknu masku zeca koja pokriva njezinu čitavu glavu. Ideja izloženosti i kirinke još je jedan oblik diho-





torije. Tijekom performansa ona masturbira gledajući slike koje su projicirane iznad nje ili u nekom drugom prostoru. Kada mi je prvi put rekla "Masturbiram iz sedamdesetih", pokazala mi je neke od fotografije i ja sam pomislila da su uzbudjive i groteskne i fascinantne i arome, no imale su taj erotičan osjećaj pa sam pomislila "znam kako će ovaj rad izgledati". No, rad je evoluirao tijekom vremena i postepeno je uključivao prodajne kataloge video igrice, medicinske fotografije i slike izraelskih vojnika. Tako da gledatelj nije jednostavno uvučen u performans znajući o kojoj radni zavođenja se radi, jer je sve uzbudljivo i neugodno i uznemirujuće, i ja sam počela razmišljati o tome što me može uzbuditi, a što ne, o tabuu i njegovoj povredi. Tijekom ovog performansa Zac sat vremena pokušava dosegnuti klimaks i nije u stanju, čini se kao da je prezašćen slikama, tako napadnut stvarima koje bi mu trebale pružiti užitek, da je s one strane njega. Doslavno unošenje, u ovom slučaju ruke, u prostor koji je prilično namjerno vezano je uz unošenje i nametanje nje same u izvedbeni prostor. Marcus Fischer je ortodokсни židovski alter ego koji Oreet poprima kada odazi u prostore namijenjene samo muškarcima u Londonu, Berlinu, Izraelu. Ona također odvodi ovaj lik u sekularne prostore u koje on sam nikada ne bi ušao i to izaziva volike tenzije. Razmišljam o performansu kao lijeku. Postoji četvrt u Londonu u kojoj žive Hasidi i u kojoj vlada sasvim drugačija atmosfera od one u drugim dijelovima Londona. Kao nažidovka sam fascinirana tim prostorom iz kojeg sam isključena, ali osjećam i dozu straha koja nosi asocijaciju homeopatskog - preuzimanje sličnosti kao proces liječenja. Voljela bih razgovarati o tome da li masturbacija može djelovati poput lijeka, o mogućnosti oslobođenja traume. Ranije sam razgovarala sa Oreet i razmišljala sam o oznaci na zaključanim vratima toalet: zauzeto, te o onoj na otključanim: slobodno. Svima mi se ideja razine sve veće praznine što je više obuzeta, zadržana slikama. Radi se o nemogućnosti da se bude bilo što drugo, to je čak više od praznine. Prvi put kada sam vidjela Okupaciju pomislila sam na Unutarnji svitak Carolee Schneeman i zamislila me je imala li nekog utjecaja, da li je performans inspiriran idejom o fizičkom gutanju i zatim rađanju. Oreet, koji je tvoj pogled na tu temu?

Oreet Ashery: Ne znam koliko u Hrvatskoj znate o političkoj situaciji u Izraelu, ali mislim da isto vrijedi za svaki slučaj vojne okupacije. Hrvatska također ima tu povijest. Ili slučaj Apachelia. Kao Izraelci sam pokušavala razmišljati poput Palestince. Kakav je osjećaj kad je netko u tebi, u tvojoj svakodnevnici, u svemu što činiš. To te kontrolira. Ono što sam mogla zamisliti jest da netko gurne nešto u mene. To je bio najjači način da si to

predočim. S druge strane, odvajanje u Izraelu nosi sa sobom određenu vrstu donizma, nadležnosti i snažnog pranja mozga. Od trenutka kada si rođena, odgovorna si da ćeš buduću vojku, da braniš. To čini cijeli etos Izraela. To je jedan drugi osjećaj koji nosim, koji je istovremeno nerdivji. Radi se o krivici. To je bol u želucu. Sjela sam se medije iz devetnaestog stoljeća i ekspozicije, ideja o pojednostavljenosti, slobodi i duhovnosti.

Cherry Smyth: Kada govorimo o teritoriji i okupaciji, kako se osjećate kada vidite izraelsku zastavu?

Oreet Ashery: Daje mi sve osim ravnodušnosti. Ne mogu biti ravnodušna oko toga. To evocira sve vezano uz židovsku povijest i trenutno stanje konflikta u državi Izrael, te moje vlastito mjesto unutar toga. To je vrlo osobno. O meni kao djevojčici, kao djetetu odraslog u Jeruzalemu, o tome kako se to sve uklapa u mene kao osobu.

Cherry Smyth: Nedavno su protestantski Rojalisti u Belfastu objesili izraelsku zastavu kako bi označili svoj teritorij kao dominantno-uprjetavajuću skupinu. Katoličke, republikanske zajednice su objesile palestinske zastave. Ova okupacija utječe na sve nas poput virusa, nitko ne može ostati ravnodušan.

Oreet Ashery: Rad ne govori o okupaciji kao o negativnoj pojavi, već kao o nečemu što ostavlja trag u svima nama. Upravo to me zanima: koliko duboko to zadire, gdje zadire i kako se ispoljava.

Cherry Smyth: Zanima me interakcija povijesti i pornografije u ovom radu. Zanimljivo je da su slike zavodljivije ako predložimo nešto od čega nas dijeli određena distanca, a vrlo je šokantno kada koristiti nove fotografije izraelskih vojnika. Britanski teoretičar Adrian Rifkin govori o Holokaustu kao o rani koju je moguće zaliječiti samo kroz izvođenje seksualnoga. Ali ti ne izvođaš ni seksualnu dominaciju niti podvarganje, ne postoji transcendentna sublimacija u načinu na koji performans završava, slike su destabilizirane. Kako si se osjećala ulazeći u tu krajnje seksualnu atmosferu koju je moguće preoteti izvana?

Oreet Ashery: Mislim da je pornografija jednostavno divna. Ne postoji ništa što one ne koristi i to je u biti divan primjer načina na koji funkcionira naša svijest. Ne postoji ni jedna stvar koju pornografija nije prilagodila za svoju uporabu. Uspokojte u pretraživač na Internetu bilo koju riječ i pojavit će se pornografska fotografija: bolnička pornografija, holokaust pornografija, bilo što pornografija. I na neki način kroz pornografiju sve postaje u redu. Govorim o vizualnoj kulturi u kojoj živimo. To je zanimljiva aroprijacija načina na koji upljamo povijest, načine na koji ona biva reproducirana i kontekstualizirana. Ne zanima me umjetnost. Ništa se ne mijenja, slike se samo reproduciraju.

Cherry Smyth: Mislim da svi na neki način pristajemo na ležernu fetišizaciju vojne ikonografije. Svi nosimo kamuflažne hlače

iz Pustinske oluje. To djeluje razuzdavajuće i oduzima toj ikonografiji moć da te unjetljava.

Oreet Ashery: Sve to može biti moda.

Skinhead može označavati i homoseksualca i tanjarići ti modu. Na ulici je teško odrediti tko je ko. Ne možeš procijeniti kada prestaje biti moda ili fetiš, kada postaje stvarno.

Cherry Smyth: Ovaj rad je također obilježen snažnim osjećajem izolacije i usamljenosti. Masturbacija koja je najčešće vrlo privatna, postaje javan čin. Hotelsku sobu, inače vrlo kontroliranu i intimnu sredinu koju dvoje ljudi dijele, bujica stranaca okupira u Nasrjeđi se. Misliš li da je to vezano uz tvoj život izraelke van Izraela, uz tvoj nacionalni identitet?

Oreet Ashery: Zec je opomena i putovanje jedne osobe, ne radi se o kontaktu i intimnosti. Jedno u Zagrebu bilo je kontakta između publike i Vojnika. Sa Zecom nema kontakta osim promatranja. Radi se o drugačijoj dinamici.

Cherry Smyth: Koliko je važno gledati na Zeca kao na ženu, Želčicu? Tu preuzimaju ulogu muškog vojara koji masturbira pred nizom slika.

Oreet Ashery: Ostali moji radovi su transodni. Likovi ponekad imaju penise, ponekad ženske grudi, a u ovom radu koristeći ono što imam - vaginu. Radi se samo o konfiteriji onoga čime raspolazem.

Cherry Smyth: Što ti moglo dovesti Zeca do kilmakaa?

Oreet Ashery: Zec ne može svršiti nakon pojave televizije. Saturacija slikama je presnažna.

Cherry Smyth: Možeš li nešto reći o svom radu Plešuću sa muškarcima?

Oreet Ashery: Radi se o intervenciji koju sam napravila. Svake godine se na sjeveru Izraela odvija velika proslava na kojoj plešu otodoksim muškarcima. Ples je dozvoljen samo muškarcima i ja sam poželjela plesati sa njima.

Cherry Smyth: Iznenadila me je senzualnost tog plesa. To nije nimalo nalik ostalim snimkama otodoksinih židovskih muškaraca. Da li je bilo uzbuđujuće na što si pretpostavljala?

Oreet Ashery: Bilo je osupnjujuće. Nisam to očekivala. To je vrlo homoerotično. Nije bilo nekog snimljeni religioznog ekstaza.

Cherry Smyth: Bivajući u ovim segregiranim prostorima kao žena, ti kršiš pravila. Ima li etičkih kontradikcija?

Oreet Ashery: Mnogi smatraju da je to bilo sasvim neetično, uvidjelo i omlađavajuće. I ja moram razmišljati o tome do neke mjere, no ne razmišljam o tom radu u okviru pitanja etike.

Cherry Smyth: Moguće je reći da nije etički isključiti žene. No, bavljenoj etičkim kontradikcijama se često javlja u tvom radu.

Oreet Ashery: To je bio njihov prostor. Radi se o vrsti kulturnog terorizma, no nikako nije ozbiljan.

Cherry Smyth: No to je također vrlo humanizirajuće za skupinu koja je stigmatizirana, ne samo u Izraelu, već i u dijaspori.

Oreet Ashery: Mislim da sam bila tako uzbuđena upravo zato što sam osjetila da pripadam. Osjećaj je pleničasti i ja sam osjetila da trebam biti tamo. No, istovremeno sam bila tamo samo zato jer sam varala. Ali ne radi i sa uvijek o varanju? Kad sjediš sa svojom obitelji za Božić, možda lažeš o sebi kako bi mogla osjetiti da pripadaš.

Cherry Smyth: Nedavno sam čitala knjigu o američkoj slikarici Agnes Martin. Njezin rad je u biti estetski u suprotnosti sa tvjima, no ona je govorila da je bitan dio avanture odlazak u nepoznate teritorije i da upravo to čini umjetnost atraktivnom. Zašto se ti izlažeš opasnosti?

Oreet Ashery: To je sasvim autobiografsko. Ochrastajući u Jeruzalemu bilo mi je teško hodati i otodoksnim i anisakim dijelovima grada, a ipak sam to činila.

Cherry Smyth: Ideja o preuzimanju drugog kulturnog i religijskog identiteta je kolonizirala sa fenomenom drag kingova. Nimalo nalik glamuroznim drag queenovima, čini se da je kingovima bitnije biti prepoznat kao muškarac, no izvoditi. Ne želim reći da je tvoj rad proizlazio iz toga, već iz latog kulturnog trenutka.

Oreet Ashery: U bili je to počelo davno, kada sam počela odijavati odjeću svog oca. Radi se o fascinaciji preodjevanjem u drug rad, anazi koju to pruža i načinu na koji se tada osjećam. Osjećaj je samo površinski sloj i pitanje je koliko duboko identitet u biti sebe. Ali Marcus Fischer je neko vrijeme suđelovao na drag king sceni.

Cherry Smyth: Izvela si performans tijekom kojeg si dala izbiti Davidovu zvijezdu na svojoj glavi.

Oreet Ashery: Postoji Man Rayova fotografija Duchampa koji je izbio zvijezdu na svojoj glavi, a želio je biti umjetnička zvijezda. Bila sam inspirirana time. U Engleskoj i SAD-u omlačka kultura mlađi je u modi i razmišljala sam o načinima na koje bi židovom može biti u trendu i modernu.

Cherry Smyth: U performansu Nasrjeđi se Marcus Fischer sjedi na krevetu u hotelskoj sobi, a posjetitelji može ući u sobu i gođ želi. Postoji kamera sa daljinskim okidačem i u jednom trenutku posjetitelj može animiti fotografiju. Fotografija mu je kasnije poslana poštom. Ja sam tijekom performansa imala snažan osjećaj konflikta između poštivanja i potrebe da prekinim pravila i dotaknem nekoga tko izgleda kao Hašid kojemu nije dozvoljen dodir nedeoske. Istovremeno sam bila svjesna da je ispod kostima Oreet i da mogu raditi što gođ želim. Uz tebe ljudi pokazuju stereotipno ponašanje prema Hašidima, a i prema queer umjetnicima. Da li je bilo razlike prilikom izvođenja Nasrjeđi se u različitim zemljama? Ili se radi samo o tome da svi mi trebamo ispovjednika?

Oreet Ashery: Svaki pojedinac je bio drugačiji. No svaki grad se je također razlikovao. London je bio seksualno najeksplozivniji, New York je bio zapanjujući jer su posjetitelji osjećali da

moraju biti izvođeni. Jedna posjetiteljica je željela da ležim na njoj i pjevam Nivnaninu pjesmu, neko drugi je donio igru, a jedan je poželio vršiti.

Cherry Smyth: Mislim da je iz toga nastala Okupacija, jer već si tada pozvala strance da zadrinu u tvojim tijelo.

Oreet Ashery: Željela sam više znati o Marcusu Fischeru, o tome što ljudi žele činiti s njim tijekom te tri minute. Što se dešava kada se ljudi sretnu. Kako nastaje susret dvoje ljudi. Nau me uzemirale seksualne stvari, to je poput posla koji obavlj, uzemirale su me psihološke stvari.

Cherry Smyth: Zašto misliš da sam ošla je video snimljen sa tvojom obitelji u Izraelu, i svi oni ponavljaju "misimo ljudi na tebe". Govore o tvojim odlukama kao o "životnom stilu" i jedna spominje situaciju u Izraelu.

Oreet Ashery: Kada napustiš Izrael prst te snažan osjećaj da si izdajnik, da si izdao zemlju. No također je jedna da danas obitaji žive diljom svijeta i da je to veća izgubljena. Jaka mi je teško gledati taj film. Svi oni govore o meni, a u bili se radi o njima. Moja majka se osjeća krivom, moj brat mi postavlja pitanje o mom tati, no moja teta je tamo gdje su oni s kojima uživam bit.

Cherry Smyth: Kad razmišljam o tvom radu mislim na umjetnike kao što su Vilem Exort i Hannah Wilke. Tvoj rad je također obilježen snažnim dokumentarističkim impulsom - arhiviranjem i snimanjem sebe. Je li dokumentarni film utjecao na tebe?

Oreet Ashery: Danas su dokumentari nalik art filmovima, no ograničeno su se bavili dokumentiranjem. Pokušavam uvijek biti anti-estetski, odgođati da stvari učinim lijepima.

Cherry Smyth: Koji su drugi umjetnici performansa utjecali na tebe?

Oreet Ashery: Paul McCarthy u velikoj mjeri. Također Sophie Calle sa Following Strangers i Duchamp.

Cherry Smyth: Okrenuli zrcalo prema ljudima i pokazati im stranu sebe koju ne žele vidjeti. Da li je ikada tko reagirao nalažno ili agresivno?

Oreet Ashery: Nakon Nasrjeđi se ponekad dobijem elektroničku poštu sa porukom "nastajala si me da to činim", a je nikada nekoga ne teram na ništa.


Cherry Smyth: Radi se o nemogućnosti preuzimanja odgovornosti.

Oreet Ashery: Jednom su me skoro pretukli u gay baru i nisam stigla da iliti je problem bio u tome što se radi o otodoksnom muškarcu ili su me prepoznali kao ženu.

Cherry Smyth: Možeš li se sjetiti trenutaka koji su pomogli definirati tvoj senzibilitet kao umjetnice i zašto si poslala umjetničkom?

Oreet Ashery: Kao dijete sam eksperimentirala sa životom kao izvođenim i izvođenom kao umjetnošću. Konstantno eksperimentirajući i ispitujući.





In search for medicine in the work of Oreet Ashery

As a part of the project *Hospital*, the curators' team Kortajner - Sunbica Osoic and Olga Majcen, presented the artist Oreet Ashery with her performance *Occupation I, II, the case of the Rabbit*. Oreet Ashery is an interdisciplinary artist whose projects include performance art, video, sound, photography and writing and who has become an unavoidable part of the British "live art" scene. Educated at Central St Martins College of Art and Design in London, Oreet Ashery is best known for her performances when she takes over the alter-egos of a black man or the Orthodox Jew Marcus Fischer. Her work uses politics of the body in relation to culture and location. She discussed her work in Zagreb with Cherry Smyth, Irish critic, curator and poet living in London.

Cherry Smyth: Speaking as a critic of Oreet's work I have to say I find it quite interesting. I have been at one of her performances - *Say Cheese*, and I was kind of implicated. You can't always be removed and the question of distance and intimacy is something that recurs in her work a lot; this idea of where you place yourself in relation to it is the reason it is so special and so pertinent. Oreet was born in Israel and then moved to London and has been working in performance and video since 1992. What I think is really special about her work is this idea that she sets up social contact, moments of social contact, and uses that to explore dichotomies around gender, culture, religion and the idea of borders. She is always crossing the border and testing the space of borders. And being Northern Irish myself, we're both kind of different diaspora and the idea of crossing the borders has always been so interesting to me. We are both in exile partly and possibly for religious, political reasons and reasons of gender, sexuality as well. I love the way she sets up these borders only to smash them up: Jew - gentile, orthodox - secular, queer - heterosexual, man - woman or trans. Another thing exciting about her work is that it transgresses public space, whether it is in a motel room or in the street, or a male only space. Her



sites of encounter for these strange moments of social contact occur in unusual places and I think that's very challenging. In *Occupation I* and *II*, which includes a video and a performance, Orest examines violence and desire around the site of the body. This idea of exposure and disguise is another sort of dichotomy and what's interesting, she masturbates in real time to images that are projected above her or in another space. When I first heard her say "I'm going to be masturbating to nazi porn from the seventies", she showed me some of the images and I thought they

were kind of thrilling and grotesque and fascinating and shameful, but they have that erotic feel so I thought "I know what this piece will look like", but in the time it evolved it included shopping catalogues for video games, medical images and images of Israeli soldiers. So instead of just being drawn in and knowing where you stood on the level of seduction, it was all thrown up and unpleasant and disturbing and I thought about what I can be turned on by and what can't I and this taboo and violation. In this performance piece the rabbit tries for an hour to achieve climax and can't and it is almost as if it has a surfeit of images and it's been so invaded by things meant to give it pleasure that it's beyond pleasure. This idea of literally inserting, in this case a hand, into a space, which is quite venerable, has something to do with inserting and asserting herself.

Marcus Fisher is the orthodox Jewish altergo that she takes on when she goes into man only spaces in London, Berlin, Israel and as this character she's taking him into secular places in which he'd never go into, and that creates a really great tension. I was thinking about a performance as a cure. There's an area in London with the Hasidim where there's a completely different atmosphere from other parts of London and being outside of that as a gentle woman there is this fascination and fear and it felt like homeopathy - taking on likeness as a process of cure. The idea of can masturbation function as a cure, of the possibility to release trauma is also something I'd like to discuss. I was talking to Orest earlier and I thought of the sign on the toilet door when the door is locked: "occupied" and when it's empty it reads "empty". And I like the idea that she becomes vacant by being so occupied, by being so saturated with images. There is this inability to become anything else, it is almost beyond empty. The first time I saw *Occupation I* I thought of *Carolee Schneeman's Interior Scroll* and I wonder if that is any kind of influence, if the idea came from ingesting this thing physically and then giving birth to it. How do you see it, Orest?

Orest Ashery: I don't now how familiar you are in Croatia with the political situation in Israel, but I guess it's true for any sort of military occupation. Croatia has a history of it as well. Or apartheid. Being an Israeli I was thinking in terms of being a Palestinian, of how it must feel when somebody is inside you, in your daily life, in everything you do. You are actually controlled by it. And the thing I could imagine the most was if somebody put something inside me. That was the strangest way that I could imagine it. The other side of it is, being brought up in Israel, the kind of Zionism, of nationalism and brain washing that is so strong. From the moment you're born, you are born to be a soldier, to defend. The whole

ethos of Israel is all about that. And that is another feeling of something inside me and at the same time it is kind of invisible. It is a sense of guilt. It is a stomachache. I remembered the 19th century mediums and ectoplasm. That idea of being taken over, idea of ghosts, spirits.

Cherry Smyth: Since we are talking about territory and occupation, how do you feel when you see the Israeli flag?

Orest Ashery: I'd say everything but indifferent. I can not be indifferent about this. It evokes everything about Jewish history and the current conflict in the state of Israel and my personal place in it. It is very personal. As a girl, a child, grown up in Jerusalem, how that fits into myself as a person.

Cherry Smyth: Recently in Belfast the Protestant Loyalist side put up an Israeli flag to mark their territory as the dominant-oppressing group. And the Catholic, Republican communities put up Palestinian flags. This occupation does infect us all like a virus so you can't be indifferent. Orest Ashery: And I also think in terms of the work it is not saying occupation is bad, it's saying it is inside all of us. And that interests me, how deep it is inside us, how deep does it go and where does it go and how does it come out.

Cherry Smyth: I am interested in how history and porn interact in the piece, it is interesting that you can get more seduced the more distant you are from images and how it's so shocking when you use the current images of Israeli soldiers. British theorist Adrian Rifkin spoke of the Holocaust as a wound that might be imagined healed only through a sexual acting out. But you Orest don't act out sexual domination or submission, there isn't a transcendent sublimation in the end of the piece, there is a destabilization around images. How did you feel entering this very sexual arena that could be hijacked?

Orest Ashery: I think porn is just great. There is nothing porn isn't using and in that way it's a great visual example of how our consciousness is working. There is no single thing that porn hasn't appropriated. Any word you type into an Internet search engine and the picture next to it is porn: hospital porn, Holocaust porn, anything porn. And porn makes anything ok in a way. I am just talking about the visual culture we live in, it is an interesting appropriation of how we absorb history, how it becomes reproduced and contextualized. And in terms of porn and military everything becomes contextualized. I am not interested in art. Nothing is changing, images are just being reproduced.

Cherry Smyth: I think we all buy into that casual fetishization of military iconography. Like Desert Storm camouflage pants, we all wear them. And it works to defuse it, to stop it from having the power to oppress you.

Orest Ashery: It can all be a fashion. A skin-

for example, people can also be gay, or fashion, or therapy. You can not tell in the street who is who. You can't tell when it stops being a fashion, being a fetish, when it becomes real.

Cherry Smyth: This piece is also about profound isolation and loneliness.

Masturbation, which is usually private becomes very public. The hotel room, a place that is usually a very controlled and intimate place for a couple of people becomes invaded by all these strangers in Say Cheese. Do you think it has anything to do with you being an Israeli outside of Israel, do you think your national identity has a part in that?

Oreet Ashery: The rabbit is very much about admonition and a single journey and not about contact and intimacy. But here in Zagreb there was a contact between the audience and the Soldier. With the rabbit there is no contact apart from watching. It is a different dynamic.

Cherry Smyth: How important is it that the rabbit is seen as female? You are taking over the role of the male voyeur masturbating in front of the images.

Oreet Ashery: In the rest of my work it is quite transgendered. The characters sometimes have penises and sometimes have breasts, but for this piece, since I have a vagina, I can use it. It is just using what I had.

Cherry Smyth: What could cause the rabbit to climax?

Oreet Ashery: After television the rabbit can't come any more. The saturation is just too much.

Cherry Smyth: Can you tell us something about your piece *Dancing with Men*?

Oreet Ashery: That piece is an intervention I did. Every year in the north of Israel there is a huge celebration where orthodox men are dancing and only the men are allowed to dance and I wanted to dance with them.

Cherry Smyth: I was surprised to see how sensual that dance is. It is so unlike all the other footage we see of orthodox Jewish men. Did you find it more exciting then you thought?

Oreet Ashery: It was really mind-blowing. I didn't really expect that. It was really homoerotic. The religious ecstasy was really hard to film. It was really the best rave that I've been to.

Cherry Smyth: Being in this religiously segregated space as a woman, you are breaking the rules. Is there an ethical contradiction in it?

Oreet Ashery: A lot of people feel it is totally unethical, insulting and disrespectful. And I've got to think of that to an extent, but I don't really think of it in terms of ethics.

Cherry Smyth: You could argue that it is not ethical to exclude women in the first place. But working with ethical contradictions is something you do in a lot of your work.

Oreet Ashery: That is their space. It is a kind of cultural terrorism in a way, but nobody got hurt.

Cherry Smyth: But it is also humanizing for

a group that is stigmatized, not only in Israel but in the diaspora as well.

Oreet Ashery: I think I felt so high because I felt I belonged. It is so brutal, it feels like I should be there. And at the same time you are only there because you are cheating. But, isn't it always about cheating. If you are having Christmas with your family you might be lying to feel you belong there.

Cherry Smyth: I was just reading a book about Agnes Martin who is an American painter. In fact, her work is diametrically opposed to yours in terms of aesthetic, but she said that the essential part of adventure is going into unknown territories and that's what makes art attractive. What makes you put yourself in danger?

Oreet Ashery: I think it is totally autobiographical. Growing up in Jerusalem, the orthodox and the Arab parts of the town are both very difficult to walk in and still I had to go there.

Cherry Smyth: This idea of taking on cultural, religious drag, this coincided with the phenomenon of drag kings. Unlike the glamour of drag queens, this idea of passing seemed more important than the idea of performing. I wouldn't say your work came out of that but came out of the same cultural moment.

Oreet Ashery: Actually it started a long time ago with dressing up in my father's clothes. Just a fascination with cross-dressing, the power it gives you and the way it feels. Clothes are less than skin-deep and it's a question of how deep identity really goes. But Marcus Fischer did take part in the whole drag king scene for a while.

Cherry Smyth: You did a performance where you shaved a Star of David on your head.

Oreet Ashery: There is a photo by Man Ray of Duchamp who shaved a star in his hair and he did want to be an art star, so it is a take on that. In England and the US black youth culture is very fashionable and I was thinking of ways being Jewish can be trendy and fashionable.

Cherry Smyth: In *Say Cheese* Marcus Fischer sits on a bed of a hotel room and you could do whatever you wanted. You had a cable release for a camera and you could take one picture when you wanted. And the picture would be sent to you. For me, there was a feeling of this amazing conflict of respect and wanting to violate it by touching what looked like a Hasidic man who isn't allowed to be touched by a gentle woman. And still knowing it was Oreet underneath and I could do whatever I wanted to. You bring out the stereotypical behavior in people around Hasidic men, queer artists. Was doing *Say Cheese* in different countries different? Or is it that we all need a confessor?

Oreet Ashery: Every individual was different, but every city was also different. London was the most sexually going for it, New York was amazing because people felt like they had to

perform. One wanted to be blindfolded and for me to lie on top of her and sing a Nivana song, another brought a game and one wanted to scream.

Cherry Smyth: For me, the seed of *Occupation* is in there because you are allowing your body to be invaded by strangers.

Oreet Ashery: I just wanted to know about Marcus Fisher and what people wanted to do with him in three minutes. What makes things happen when people meet. How a meaning between two people is created. And what disturbed me was not just the sexual stuff, it is like a job and you do it, it was the psychological stuff.

Cherry Smyth: Why do you think I left is a place shot with your family in Israel and they all keep repeating "we are not angry with you". They talk of your choices as "lifestyle" and barely mention the situation in Israel.

Oreet Ashery: In Israel, when you leave, there is a strong feeling that you are a traitor, that you betrayed the country. But it is also the fact that today the families live all over and that bond is broken. It is quite hard for me to watch this film. They all talk about me, but it is all about them. My mother is guilty, my brother is asking me about my soul, but my soul is with other people I feel good with.

Cherry Smyth: When I think of your work I think of artists like Valle Export and Hannah Wilke. Also there is a real documentary impulse in your work, the archiving, filming yourself. Has documentary film influenced you?

Oreet Ashery: Now documentaries are like art films, but originally it was about documentation. I try to always be anti-esthetic, to resist to make it beautiful.

Cherry Smyth: What other performance artists have influenced you?

Oreet Ashery: Paul McCarthy is a big influence. Also Sophie Calle with following Strangers and Duchamp are a big influence.

Cherry Smyth: The idea of holding up a mirror to people and showing them a side to themselves they may not want to see. Did you ever had anyone react violently or aggressively?

Oreet Ashery: In *Say Cheese* people sometimes send e-mail saying "you made me do this" and I never made anyone do anything.

Cherry Smyth: It is an inability to take responsibility.

Oreet Ashery: And one time I nearly got beat up in a gay bar and I don't know if it was a problem with me being an orthodox man or if they saw me as a woman.

Cherry Smyth: I wonder if you can think of moments that helped define your sensibilities as an artist or why you became an artist?

Oreet Ashery: Being a child and experimenting with life as performance and performance as art. Experimenting and testing all the time.

Mobile Academy: Berlin, 2004

30. kolovoz - 19. rujan 2004

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Mobile Academy: Berlin, 2004

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